ELEMENTARY PIANO INSTRUCTION IN COLLEGE

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New York, 1944

PREFACE TO THE 1944 EDITION

The principles and procedures described in this book were originally developed for use in New College and Teachers College. It is one of the evidences of the lasting contribution of the New College experiment that these practises have permeated the work of the greatly expanded piano department in the parent institution, Teachers College, as well as influencing piano instruction in studios and colleges throughout the country. In order to retain the narrative flavor of the original account, the present volume is reprinted in essentially the original form, although the story it tells has passed from experiment into accepted procedure.

The organization and presentation of elementary piano instruction to meet the needs of College students.

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Contents

I. Introduction

Background for the study as developed through ideas which have gradually emerged during the writer's experience in elementary paino instruction for adults.

A. Parents of pupils.

In the year 1924, after three brief years of experience with teaching children to play the piano I was confronted with a little girl and her mother who both wanted to learn to play. At first it seemed to me that the parent should have different material especially selected for the adult level. She insisted, however, that her only purpose was to play the same music her daughter was to play in order that she might help and encourage the younger pupil. Consequently I was provided with a convenient excuse for using the same juvenile material for both mother and daughter. This was my first experience with an adult beginner. Besides giving me many valuable hints on the conduct of an adult lesson, it pointed to two significant principles which were later to have important developments. (1) It is quite possible for an adult to make good progress in beginning piano study. (2) If an adult can derive so much satisfaction even when handicapped with material designed for children, can we not expect much more satisfactory work if we can devise procedures and materials especially suited to adults?

Occasional adult pupils came my way during the next several years. Stenographers who spent their precious evening leisure at the piano, one stenographer who found a position in a piano store in order to have access to a piano at odd moments throughout the day, a grocery clerk whose working day extended from 8 A.M. to 8 P.M., are among the interesting cases. The next significant lesson to me came with another parent. This was a mother who attended her child's piano lessons regularly, but who had had no piano background of her own. One day after a lesson, she asked if I could spare a minute to hear her play. I was quite surprised when she gave a very enjoyable performance of several pieces from her child's repertory. Here was definite reenforcement of my lessons (1) and (2) from the preceding paragraph, plus the beginning of an idea which was to prove very important in class instruction. (3) If an intelligent adult gives careful attention, he can derive much profit from instruction and performance that takes place even when he is not actually at the piano himself.

B. Adults without previous experience

Many persons have had the idea that the absolute beginner on the adult level is hopeless. They feel that even elementary adult students must have had some musical background, and some pianistic skill, in order to have any success. This is largely based on the same misconception of adult receptivity which has prompted educators to cram as much as possible into the first twenty years of a life for fear that the student can learn nothing new after maturity. Thorndike has clearly shown that even new learnings can profitably be undertaken in adult life. *

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* Thorndike, Edward Lee - Adult Learning, McMillan, 1928.

The example of a Brooklyn high school teacher serves to illustrate both the popular skepticism in regard to adult beginners, and the needlessness for such an attitude. I was the junior member of the piano teaching staff in a university summer session. At the registration tables, this gentleman appeared with the query "Can I begin piano lessons now, at the age of 27?" Both the senior professors of piano attempted to discourage him, and definitely indicated that they neither would accept him as a pupil. They explained that although the summer catalogue announced a first course in piano, the students registering for it were usually far from beginners. As the prospective student was quite insistent, it was suggested that he talk to me. I told him that I had worked with a number of adult beginners, and would be very happy to accept him.

This student had a very successful period of study over a period of years, and was a source of satisfaction and enlightenment to me in many ways. In the first place I had the pleasure of presenting his example to my senior professors at the end of the six weeks summer session, and again a year later, to show how much had been accomplished in the face of their pessimistic prediction.

My Brooklyn teacher compared notes with another high school teacher who was beginning piano study elsewhere with apparently less satisfactory results. The question arose, "How long do you have to work at the piano before you have pieces you enjoy playing?" I was very proud to learn that my student had answered, "The fun should start immediately." Here was the reiteration of another principle I had hoped to develop: (4) Elementary piano instruction for adults should give immediate satisfaction as well as the promise of future rewards.

It seems that this pupil was very fond of Wagnerian opera performances and of symphony concerts. This made it possible to teach him fragments of musical masterpieces which would help him following these melodies in performance. Two more principles were herewith established (5) piano study can be an aid to the appreciation of concert and opera, and (6) symphonic and operatic fragments may form part of the material for adult beginners.

Another important contribution which this very valuable pupil made to me was in the practical application of some of my pet theories of correlation, integration, and articulation. What better opportunity could be hoped for than a social science teacher who had developed a keen interest in the study of music? With the kind cooperation of Dr. Edwin Stringham of Teachers College, who in his history of music classes has made such remarkable contribution to the study of the parallel development of all the arts, and of their interrelation with political and social history, I was able to give this student suggestions for making history more vivid to his children, through the use of music. Here is a very important principle which is still only partially accepted in educational practice: (7) The social science teacher is aided through music to present the lives and environment of people of distant times and places.

C. Adults who wish to resume lessons stopped in childhood.

Although I confess that I have a slight preference for the absolute geginner, whose every step of advancement obviously dates from the beginning of his lessons as an adult, we must recognize the fact that a large proportion of so-called adult beginners have had a few lessons as a child. The teacher's problem is to learn the reason for stopping lessons and to rectify the mistakes of the earlier instruction. Sometimes it may have been lack of time

or money, but too often there has been some intrinsic weakness in the early teaching which resulted in lack of satisfaction and interest. As the case studies to be mentioned later will bear strongly on this point, there is no need to cite early examples here. It must simply be noted that (8) inadequate instruction in childhood has a definite bearing on the attitude of the adult elementary student and must be considered in the organization of his instruction.

Another point of emphasis is the question of selected talent among adults. To the casual observer, the two groups of adults we have been discussing might seem to be (a) those who did not indicate enough interest in piano study to warrant their parents starting lessons for them, and (b) those who actually began piano study but without sufficient success to warrant its continuance. The logical conclusion would be that adult beginners at the piano represent a group from which the more promising students have been removed. These early experiences lead me to believe that such is not the case. A study would seem in order to show that (9) under present practices, adult beginners do not represent a group from which the talented members have been eliminated.

D. Columbia University Extension

In 1931, Professor Peter Dykema, chairman of the Music Education Department of Teachers College was approached by a group of men students majoring in physical education with the request that he offer beginning piano instruction of a sort that they could use in their work. When Professor Dykema approached me with the idea, I was very happy to undertake such a course, and began at once to consider plans for initiating the work.

Upon inquiry, we learned that a group of women students in folk dancing would welcome an opportunity to learn to play on the piano the music which they were using for dancing. A study of the materials involved showed that seventy-five per cent of the music used for this work could be easily played at the piano during the first year of study by a beginning group. For a while it seemed likely that a special section of the folk dancing group would be devoted to beginning piano study, but the time was not yet ripe for such a combination of college departments. With the increased emphasis on integration of college offerings it seems likely that we may look to the day when a course of this type will be possible.

Further investigation showed that kindergarten workers and students in many other fields were desirous of instruction on the piano. To make the work available to students in all parts of the University, and to relieve the college from the responsibility of offering regular credit for this work until its merit could be proved, elementary piano class instruction was given in the fall of 1931 under the auspices of the Columbia University Extension classes.

During the first three years, when the work was announced in the Extension catalogue only, students appeared on the rolls from the following departments of the University: undergraduate college for men, Union Theological Seminary, graduate Physics department, graduate Mathematics department, School of Library Service, Nursery-Kindergarten Primary Education, and Physical Education. A number of students not working for degrees came to the University for this work alone. During this period, the course did not carry college credit, but class instruction made it possible to charge the regular point fee tuition instead of the much higher rates frequently charged by colleges for piano lessons.

Beginning with the academic year 1934-35, when this offering found its way into the Teachers College catalogue, the Extension division continued the course and allowed two points of credit each semester for students working toward a bachelor's degree.

The principles evolving from these experiences with University extension are (10) that adults of college intelligence can be expected to make very good progress in beginning piano, and (11) that students of widely varying interests can progress happily in the same class.

E. Department Stores

After the Columbia Extension courses were launched, an interesting opportunity for experiment presented itself in two New York's largest department stores. With the cooperation of my esteemed colleague, Mrs. Ella Mason Ahearn, I undertook to launch several beginning classes for the employees of R. H. Macy Co. and Gimbel Brothers. These classes were held in the New York stores of these firms under the sponsorship of their respective personnel departments. Mrs. Ahearn, who was at that time in charge of the piano class division of the National Bureau for the Advancement of Music, organized the classes and taught most of the sessions. I had the pleasure of assisting with the planning of materials, and of teaching enough sessions to feel the pulse of the work.

The progress of these classes compared favorably with those at the University. Their chief contribution to the present study lies in the opportunity they offered for further experiment in materials and procedures. They did, however, reveal three important principles which should be of interest in the development of the piano class as an important function in adult education. (a) Even after a hard day's work, it is possible for a working man or girl to derive much pleasure and satisfaction from piano study. (b) There is a large field for work with the employees of large stores and other firms which are interested in the welfare of their workers. (c) Department stores and other institutions handling musical merchandise might well consider the possibilities in offering elementary piano instruction to the general public, either as a business enterprise, or as an inducement to purchase pianos. Some experimentation has been made elsewhere in the department store field, but the possibilities are far from exhausted.

F. Teachers College

After three years of elementary piano under University Extension auspices, the quality of the students' work seemed to demonstrate that it was worthy of receiving regular college credit, and that it had a place in a graduate and professional school. Beginning in the year 1934-35, it was accordingly listed in the announcement of Teachers College with full credit for bachelor's degree candidates.

The work was now more readily brought to the attention of Teachers College students, with the result that a larger number came with specific professional need, such as the nursery-kindergarten-primary, and physical education groups. So many graduate students in these fields have regretted the omission of piano work in their previous training and have been advised by their major professors that it should be an important part of their graduate study, that beginning with the year 1936-37, elementary piano work at Teachers College will carry graduate credit for students whose major interest lies outside the field of music education.

G. New College

During the entire career of New College, one of the ideals attributed to the superior teacher which the college sought to develop was a keen sensitivity to beauty. Music therefore held an important place in the life of New College. In piano alone, the number of students receiving organized instruction in a given year was as high as twenty-five per cent of the entire college student body. This unusually large proportion was no doubt partly due to the fact that music, like all subjects in New College was offered as part of the instruction received under a single fixed tuition fee.

Many of the New College piano classes were composed of students with previous instruction who were continuing their piano work in intermediate and advanced lessons. There were always several elementary classes each year, however. Working with this combination of groups extended my other college experience in several ways. It provided more groups for experiment. The classes were made up of students in an institution where the various phases of study were very closely integrated. On the whole it presented a younger group of students. Most important for purposes of this study was the fact that through the intermediate classes I had an opportunity to demonstrate (12) that adults who begin their work in college classes can continue to advance in piano performance over a period of years.

H. Using piano instruction to develop general musicianship

Keyboard harmony, ear training, and other phases of general musicianship have figured prominently in all the classes herein mentioned. It seemed natural, therefore, to push this side of the work still further and offer a class for Teachers College music major students which would meet minimum requirements in both piano and keyboard harmony work.

Following a principle which is well supported by practical experience, the Teachers College Music Education Department requires specific work in keyboard harmony of students whose chief performance is voice, violin, clarinet, or another instrument, quite as definitely as of those who perform fluently on the piano.

Watching the development of this class during the past year has been the most interesting and satisfying part of this study. Emphasis on elements of musicianship has greatly facilitated the piano performance, and emphasis on general keyboard facility has made the demonstration of theoretic knowledge much easier. This combination class has served to prove that (13) students who have a musical background in voice or some other instrument, learn to play the piano more readily than those without previous experience in music, and (14) that certain aspects of general musicianship can be efficiently presented in conjunction with elementary piano instruction.

I. Summary

Twelve years of experience with various types of adult beginners at the piano have thus led to the development of germs of ideas which have been very helpful in a study of this work at New College and Teachers College. Those ideas which are especially pertinent have been seen to be:

(1) It is quite possible for an adult to make good progress in beginning piano study.

(2) If an adult can derive satisfaction even when handicapped with material designed for children, we can expect more satisfactory work if we devise materials especially suited to adults.

(3) If an intelligent adult gives careful attention, he can derive much profit from instruction and performance that take place even when he is not actually at the piano himself.

(4) Elementary piano instruction for adults should give immediate satisfaction as well as the promise of future rewards.

(5) Piano study can be an aid to the appreciation of concert and opera.

(6) Symphonic and operatic fragments may form part of the material for adult beginners.

(7) The social science teacher is aided through music to present the lives and environment of people of distant times and places.

(8) Inadequate instruction in childhood has a definite bearing on the attitude of the adult elementary student, and must be considered in the organization of his instruction.

(9) Under present practices, adult beginners do not represent a group from which the talented members have been eliminated.

(10) Adults of college intelligence can be expected to make especially good progress in beginning piano (see (1))

(11) Students of widely varying interests can progress happily in the same class.

(12) Adults who begin their work in college classes can continue to advance in piano performance over a period of years.

(13) Students who have a musical background in voice or some other instrument learn to play the piano more readily than those without previous experience in music.

(14) Certain aspects of general musicianship can be efficiently presented in conjunction with elementary piano instruction.

These principles will reappear in different form and order in the remaining sections of this study.

In developing the philosophy and practice of elementary piano classes in college, I have tried to gain help from others wherever possible. Study of the educative process, and of music teaching in general and piano teaching in particular, has been very helpful. I have referred to many writers and have observed the work of contemporary teachers. Because of the newness of this field, however, I have been obliged to depend largely on my own experiments. In the final analysis, my method has been empirical. I must accept full responsibility for the teaching procedure I am recommending. The only plea I can offer in its defense, is that in practice it produces the results desired.

II. Philosophy and aims of elementary piano classes in New College and Teachers College.

A. Music as part of a rich life.

1. The universal desire for self-expression:

Men of all ages and lands have been possessed with a desire to express something from within themselves. The demonstration of this desire has been sometimes physical, sometimes emotional, sometimes intellectual. It has not always been possible for man to locate and define this yearning for self-expression. In modern civilization we have sometimes had a desire for continuous and simply aimless "Going", as shown in reckless driving and rounds of idle pleasure.

Among legitimate forms of self-expression one of the noblest is physical activity. This takes many forms, ranging from the leisurely walk to the vigorous boxing match, from the simple running and jumping of children to the sophisticated movement of the modern dance.

Many men find great satisfaction in pouring out their souls to their friends through conversation. This involves both the element of self-expression and of communication with a sympathetic individual.

Greater consideration should be given to the contribution made by the creation of beauty. Art creation is expressive and communicative. It gives satisfaction both during the process of creation and in its completion. Among the many arts, music is one of the most popular and available. The piano is one means of musical performance which may help to meet the universal desire for expression in beauty.

Howard and Patry** are among the writers on mental health who have helped us in defining a desirable type of hobby. They maintain that there is a rhythm of work and play which is essential to maintenance of mental health. The stimulating pleasure of commercialized amusement does not meet this need. Our avocations should be organized to take care of the adventure urge in ways superior to superficial and exciting pleasures. They further stress that it is well to cultivate some hobby which will grow with the years and which will not necessarily be relinquished when the full vigor of life has waned.

The piano is a particularly satisfying hobby as it provides a permanent and constantly growing means of artistic pleasure. It combines the opportunity of self-expression in solitude and in social situations.

The increased happiness and added richness in the lives of those who are touched by music is easily demonstrable. The pleasant feeling that comes during a social evening when one is asked to play or when an entire group joins in singing is an example of the power of music. One may look at the comradeship and extraordinary good will that exists in the meetings of such organizations as the Music Educators National Conference or the Music Teachers National Association.

** Howard, Frank E. and Patry, Frederick L., Mental Health, Harper & Bros., 1935. pp. 89-92.

Persons who have reached adulthood without any active participation in music or who have failed to follow up the singing days of their youth with a tangible musical expression that they can continually practise have something missing in their lives. The college age is a very good time to supply this want. We do not contend that all college students should necessarily elect the piano, but as has been indicated in the introductory section of this study, the piano is one means by which an adult may approach music with a certain feeling of satisfaction in observable results from the beginning.

2. Special need for teachers.

With teachers and those who expect to teach there is a special need for music as an important attribute of enriched living. Every teacher should have in himself some measure of that appreciation of beauty and joy of living which music provides.

Why do some teachers seem to be unsympathetic and "crabby"? Why do children and older students sometimes feel that their teachers do not have complete lives which enable them to understand the lives of children and students? Is it not partly because some teachers have acquired academic learning to the exclusion of the kindlier arts with the sympathetic insight which they provde? There are several ways in which the piano may contribute to this need of teachers:

(a) As a direct means creating beauty and enjoyment.

Even elementary work on the piano can produce results which are artistic and pleasureable. Those will be further developed later. It is possible for the beginning adult to acquire a playing repertory of simple folk tunes and of the easier compositions by such master composers as Bach, Haydn, Mozart Beethoven, Schubert and Schumann. It is also possible for the adult beginner to create his own material at the piano. This will usually take the form of key-board improvisation. Some students may also wish to write their original compositions. Both composition and performance of musical compositions must be considered as genuine creative activities if they involve real participation toward a musical goal.

(b) As an aid to intelligent appreciation of other musical mediums.

Educational leaders and writers are constantly emphasizing the fact that we must develop not only producers of music, but consumers. It is not at all necessary that these groups be mutually exclusive. The student who can create musical beauty by either composition or performance will be in a better position to appreciate the performance of others. Many students will have specific goals of appreciation. They will wish to use the piano as an aid to understanding symphonic or operatic music or perhaps they will use simpler forms of piano music to help grasp the meaning of more sophisticated piano compositions.

The field of music appreciation from a listening approach has already had considerable development. It is interesting to note that some of those who have given major attention to this field of music education are now turning to the possibility of participation as an aid to appreciation. Mr. Louis Mohler who has been a pioneer in the field of classroom appreciation** was

** Mohler, Louis; Teaching Music from an Appreciative Basis; The Fundamentals of Musical Development. Boston, Birchard 1927.

engaged at the time of his death in a study of the possible use of piano performance as the next step in the further development of his appreciation program.

(c) As a background for a study of instrumental and vocal performance.

Some teachers will be concerned not only with elementary activities on the piano, but with possible development of their own skill on other instruments and in voice. The piano has been shown to be valuable as a background for this other music study in several ways. One is the manner of reading.

The piano keyboard presents an excellent opportunity to combine the use of the three educational senses, - ear, eye and touch, - in reading music. The use of nearly the entire range of audible pitch from low to high tones on a keyboard which clearly involves a special relationship including a differentiation of the plain letter pitches represented by white keys and their chromatic alterations as found on the black keys is a definite help in establishing the triple association of staff notation, oral result and motor production. The fixed pitch of the instrument has been of help in reading for those who have difficulty in singing or in producing tone on such an instrument as the violin. So-called monotones have often been cured by study of the piano. Two series of examples are: (1) My own experience in the Horace Mann School, and (2) the special work for music deficients in the same school by Miss Frances Jacobs.

The understanding of harmonic background, of melodic line, of the use of expressive devices in interpretation are other aids to instrumental and vocal performance which may come from elementary piano study.

(d) As an accompaniment to other instruments and to singing.

Even as a purely cultural pursuit teachers will have use for the piano as an accompanying instrument. Not using the teacher's classroom for the moment, we have the example of group singing on social occasions, of accompanying solo instruments and singers and of performance in small ensembles. The teacher who can preside over the piano when a social gathering wishes to sing a group of familiar songs is a definite asset to his circle of friends. The ability to accompany performance and to appear in trios, quartettes and other ensemble groups is both a personal satisfaction and a social contribution.

3. Relation between motive and results.

There is a direct relation between the motive for learning and the efficiency of the results. To guide a student towards the best results, the teacher must utilize the motive of learning, which is itself the result of a complex of influences. If the work pursued satisfies the motive of the learner, he will work more efficiently. In discussing the importance of motive under the general premise that music is part of a rich life, we must consider two topics: (a) the discovery of the motive, and (b) the principle of social facilitation.

(a) Discovery of motive.

A student teacher may wish to study the piano for any of the four cultural aims we have mentioned, or for any combination of them. Frequently his motive is not clearly defined. It is the piano instructor's responsibility to help him classify his own motive and to work consciously toward a goal.

One way to do this is to open a session of piano classes with a discussion of the cultural and professional aims of each member of the group. When a student has to justify his presence in a piano class, there is a more healthy atmosphere for advancement than when the instructor gives the impression of being obliged to comb the college for possible applicants.

Sometimes the student will have a definite motive which he is reluctant to reveal. He may wish to play a repertory of classic compositions for himself or his friends, but hesitates to confess what seems to be an unreasonable ambition. He may picture himself as the hero of the magazine advertisement who reported, "They laughed when I went to the piano, but they were astounded when they heard how much I had learned in one short year". The instructor will quietly seek to discover the extent of the student's ambitions, and give him kindly but not extravagant encouragement along the way.

Perhaps there will be a psychological or almost psychopathic twist to the motive. A student may wish to acquire performing ability to assert a social accomplishment in the face of a devastating inferiority complex. Another student may have been told in childhood that he was a hopeless monotone, in which case he has secretly harbored a life-long ambition to demonstrate musical ability. The instructor must seek to discover these hidden motives and to take them into account.

(b) Social facilitation.

Psychologists support the findings of practical experience that motivation is stronger in group instruction. Mursell tells us that the group constitutes a valuable psychological and pedagogical opportunity which ought not to be overlooked. He reports striking experimental findings.** regarding the effect of a group on the efficiencey of its members. Although an individual will do better at both motor and mental tasks if he works as a member of a group, Mursell indicates that the effect of a group reaches a maximum in connection with those types of work where individuals can see the activities of others.

Rivalry and social facilitation are two influences which work strongly in a group. We should strive to make less use of the former, with its desire to excel others, and more of the latter, which thrives in a cooperative situation where the task is defined more clearly for each individual because he sees others work towards it.

Allport *** gives further support to the principle of social facilitation He cites examples which range from the tactics of the negro preacher at a revival meeting to a series of controlled experiments on mental and motor assignments accomplished in solitude and in a group.

The fact is that in so essentially social an activity as piano playing, there are many advantages of group instruction, especially on the adult level. The adult is encouraged to greater effort when he sees how much his colleagues can accomplish, and he is consoled in what seems to be disheartening problems when he sees others troubled with the same difficulties.

** Mursell, James L., Psychology of Secondary School Teaching, W. W. Norton & Co., N.Y., 1932; pp. 433-4

*** Allport, Floyd H., Social Psychology; Houghton Mifflin Co., Boston 1924, chapter 11

B. Professional needs for piano.

In addition to the cultural need for music as a part of a rich life, there are two groups of teachers who have specific need for the piano. The first group is composed of those whose major teaching interest lies in the field of music. The second includes the many teachers of other special subjects, and of certain age levels, who will wish to have piano playing as part of their professional equipment.

1. Music education majors

The piano will be needed by all those who are majoring in teaching of some phase of music itself. Included in this group are those who plan to teach general school music, instrumental music, music appreciation, music history, music theory in its several branches, or performance in voice or on an instrument. Some are preparing for work in the schools, others in studios, conservatories and colleges. It is especially important that we provide for those who will be concerned with the integration of the many phases of music, and of those who will be concerned with the presentation of music in the integrated school program. Let us mention some of the ways in which the work of the college elementary piano class should function in the development of these music teachers.

(a) Accomplishment as performers on the piano.

Music teachers need piano playing ability as a performance accomplishment in itself. Even the musician who has specialized as a pianist should be able to give pleasure to himself and others through piano playing. A good musician wants to be able to produce the world's great music in various forms. Many of the great masterpieces require the piano for their performance. The Music Education Department at Teachers College is one of many outstanding music schools and departments which now require performing ability in voice, piano, and orchestral instruments of all music major students.

Besides playing for pleasure, the music teacher will have specific extracurricular uses for the piano. One student whose major performing interest is the violin accomplished enough in college elementary piano that he now regularly provides music at the piano while the children are entering and leaving the high school assembly hall. His marches, which are frequently improvisation, have so pleased the children that he has more than once been surprised with the request that he give piano lessons.

(b) A study instrument for the understanding of music theory, history and literature.

The almost universal requirement of piano as part of the education of music students in our professional schools and colleges is partly based on the value of the piano as a study instrument. The various aspects of music theory, harmony, composition, and ear training are much more easily and thoroughly understood if the piano is available for study.

Mr. George Wedge, head of the theory department in the Institute of Musical Art of the Juilliard School of Music, is authority for two significant statements in regard to the limitations of theory students who have not studied piano. Mr. Wedge says that non-pianists frequently have great diffi-

culty in thinking in harmonic terms. Although his harmony books* make a definite effort to present the grammar of music in terms which will be equally intelligible to all musicians, they constantly suggest the use of the piano for illustration.

Wedge's second observation is of equal interest. In ear training he finds that even melodic dictation is difficult beyond the range of the voice or instrument to which one is accustomed. For example, the soprano soloist has more difficulty in hearing the lower voices, and the violinist is definitely handicapped in the range below his fundamental G, unless they have had piano experience or other music background to extend their pitch range.

Dr. Will Earhart, director of music in the schools of Pittsburgh, Pa., has also noted** that students have a better pitch discrimination within the range of their performing experience.

The study of music history and literature is greatly facilitated, if one can use the piano to play typical examples and themes. Professors in their classes and in their text books frequently base their discussion on thematic materials. One college instructor habitually uses 200 square feet of blackboard space in a large classroom to write out thematic material for her classes in history and literature to copy for use at home.*** A lecturer on the Wagnerian operas supplies his students with a mimeographed collection of nearly one hundred themes for the Nibelungen Ring alone**** These materials are much more meaningful if the student can play them over on the piano.

(c) Use in teaching.

Besides using the piano for performance and study, the musician will need the piano for direct use in teaching. Only in rare instances will the student who begins piano study in college expect to become a piano teacher, but he will use this instrument in the teaching of music appreciation, harmony, keyboard harmony, composition, conducting, score-reading, music literature and ear training.

There are two reasons why the piano is regaining popularity in classes for music appreciation and literature. The phonograph and radio will continue as valuable teaching aids, but the piano should supplement them (1) for brief illustrations and (2) to establish a closer contact between teacher and class.

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* Wedge, George; Applied Harmony, Books I and II, N.Y., G. Schumer, 1930

** Earhart, Will; Boyd, Charles N.; and McNair, Mary; The Young Students Piano Course, Teachers Manual, Boston, Oliver Ditson, 1929.

*** Lilla Belle Pitts; Music Literature and Criticism, given in Teachers College, Columbia Univ.

**** Dr. Howard A. Murphy; The Wagnerian Operas, given in Teachers College, Columbia University.

1. The phonograph is undoubtedly a superior medium for bringing a symphonic performance into the classroom, but with the piano, the well-equipped teacher can call attention to any part of the score, before or after the complete performance.

2. Teachers of music appreciation have frequently been ridiculed as "phonograph-winders". Although the implication of inability to perform music is often unjust, students nevertheless persist in the belief that instructors who use mechanical reproduction consistently and exclusively do so because of necessity.

Illustrations of the simpler musical forms, and occasionally of larger forms can certainly be played on the piano by the teacher. A teacher who makes such use of the piano gains the respect of his students, and a closer sympathy for the performance. There is an emotional satisfaction in the feeling that a piece of music is being played especially for you by a performer you can see and hear in the same room.

The teacher of harmony and composition will use the piano for performance of illustrations, and for quick correction of students' work. Obviously the teacher of keyboard harmony must be able to show his own ability in the skill he expects of the student.

Specific courses in ear training usually consist of dictation and sight singing. The piano is the favorite dictating medium for chords, melodies, intervals, rhythmic patterns and other material which students are expected to write upon hearing. In the sight singing phase of ear training, the piano is less constantly employed but it is very useful for giving the pitch, and making certain illustrations.

The teacher of conducting and score reading should be able to play any part of a score at the piano. Some teachers use the technic of providing the music entirely at the piano while the student practises conducting.

(d) Accompanying.

The music teacher will also wish to use the piano as an accompanying instrument for the teaching of singing and of the various orchestral and band instruments. During elementary stages of learning, the teacher will work more efficiently if he provides his own accompaniment rather than depend on a separate accompanist. Even in performance, many teachers feel that they can help their students by doing the accompanying themselves.

Two specific piano skills are further needed by the instrumental teacher. One is transposition. If the musical score is written for clarinet or other "transposing" instrument, the teacher must know how to transpose on the piano to produce the desired tone.

Another special skill is harmonization of scale passages or other progressions. The use of sustained scale tones is good for developing instrumental tone quality. This is more effectively practised if a substantial harmonic accompaniment is provided on the piano.

Both singing and instrumental teachers will need enough skill in keyboard harmony to provide a complete harmonization when only the melody is recorded on the printed page.

(e) Aesthetics and philosophy of music.

When we have mentioned the various specific phases of music teaching, we have not said all. There is the important question of the understanding of music as an art and of the place of the arts in life. These broader relationships are variously considered as the aesthetics, philosophy, and psychology of music. The good music teacher teaches them throughout the grades and high school. In college they often appear as one or more special courses.

In discussing these broader relationships, the piano is valuable. Its uses will range from an acoustical demonstration of the overtone series, to a complete artistic performance as an illustration of aesthetic structure.

2. Teachers of other subjects who have direct use for the piano.

We have tried to show that teachers of any branch of music will be definitely aided in their work by ability to play the piano. There is another large group, however, which has specific professional use for the piano in their teaching. These are the teachers of subjects or branches of learning other than music, who have direct use for the piano in presenting their own special work. They include teachers of kindergarten, primary grades, physical education, history, geography, language, literature and art.

(a) The kindergarten teacher.

Kindergarten teachers will use the piano for accompaniment to singing, for rhythmic activities, toy band, games and quiet listening. Music runs through the kindergarten day intermittently, so that it is difficult to count on a special music teacher to visit at stated periods. At least one teacher with pianistic ability should be present in the kindergarten room all the time. This means that a kindergarten teacher who could not play would be limited to teaching in a large kindergarten where another teacher with more musical equipment would be present.

(b) The grade teacher.

The grade teacher has much the same need for the piano as the kindergarten teacher. The special music teacher or supervisor can be counted on for some help, but the good primary grade teacher will wish to use the piano freely at times when the specialist is not present. This need is especially apparent in schools which follow an integrated program.

There is a growing tendency in progressive schools to equip all primary grade rooms with pianos. California is among the states which now require piano playing of all teachers in the kindergarten and primary grades. Most good teacher training departments for nursery - kindergarten - primary strongly recommend piano background.

(c) The Physical Education teacher.

The piano is useful in physical education as an accompaniment to dancing, games, and athletics. In the past, many physical education teachers have used professional accompanists, but the greater demands of the freer type of physical development now gaining favor make it more desirable for the teacher to play the piano himself.

At a recent panel discussion on rhythm,* the point was emphasized that a physical education teacher is more a part of the group when he provides the music himself.

Dalcroze Eurhythmics** is one system of bodily response to music which definitely requires the instructor to be his own accompanist.

(d) The social science teacher.

The Brooklyn high school teacher mentioned earlier (p. 2) gives a good example of how musical illustrations help the teaching of the social sciences. History is more vivid when the lives and environment of people of other times and places are presented through the music they composed, played and enjoyed. Geography has a new interest when the music of other nations is heard. We would not go so far as to say that every social science teacher must play the piano, but there is certainly evidence that a musical background would be of direct teaching significance in this subject.

(e) The language, literature and art teachers.

Teachers of language, literature, and the other arts are finding the value of correlating music with their subjects. The French teacher who uses the piano to accompany French folk tunes, the literature teacher who traces the parallel development of music and literature, and the art teacher who recognizes certain common elements in all the arts, are all teachers who have found a way to bring added interest to their subjects.

III. Organization of Methods and Materials in Elementary College Piano Classes.

For consideration of the organization of materials and procedures, we shall follow the two general groupings discussed under II B, 1 and 2. The professional music group constitute the Teachers College course entitled "Elementary Piano and Keyboard Harmony". Students whose major teaching interest is outside the field of music constitute the course in "Elementary Class Piano Instruction" offered by Teachers College and University Extension, and the New College course in "Beginning Piano".

A. For students who are majoring in the teaching of music.

The activities of the class for music majors may be grouped under the general headings of (1) general keyboard facility, (2) chord presentation, (3) scales, (4) reading, (5) transposition and (6) memorized repertory. We must stress the fact that even these apparently definite categories are in no

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* Teachers College Elementary School Conference 1935; Physical Education Section.

** Jaques-Dalcroze, Emile; Rhythm, Music and Education; tr. H.F. Rubenstein, N.Y. Putnam, 1921.
Jaques-Dalcroze, Emile; Eurhythmics, Art and Education; tr. Rothwell, London, Windus, 1930
Sadler, M. (editor) Jaques-Dalcroze; Boston, Small Maynard, /1913

sense mutually exclusive. The whole work is closely integrated as a process of a pianistic approach to music. Musical features that occur under one heading are again stressed from other angles.

1. General keyboard familiarity.

The student who has definite performing ability in some line of music, but so little knowledge of the piano that he is obliged to take an elementary course needs more than anything else a general familiarity with the piano keyboard. He needs to have a mental picture of the keys. He needs a kinesthetic sense of the special relations of piano keys. He needs to adjust comfortably to the appropriate touch sensation for each tonality. He needs particularly to develop a mental coordination of the senses that will produce the two other sensations mentally when one is present physically.

(a) The rote approach.

Since most adults have become rather strongly "eye-minded" through the great proportion of learning that comes through the eye, one of the best ways to partially compensate the comparatively undeveloped "ear-mindedness," and "touch-mindedness," which are so important on the piano is to present musical material by rote. Rote teaching has had various interpretations, and definitions, but most authorities agree that the term applies to some method of presenting music without notation. Miss Angela Diller objects to the purely imitative element of rote and has developed an elaborate system of playing by dictated directions.* Her procedure has certain advantages, especially in the work with children.

For adults, however, I think we can achieve the ends desired more readily if we reduce verbal directions to a minimum and let the rote presentation be a period of concentrated observation and imitation.

1. For close association of ear, eye, and touch.

One of the chief values of rote is to develop the mental coordination of senses mentioned above. The ideal situation exists when upon hearing a musical composition, one can image it on the staff, and mentally touch it on the piano keys. By the same token, when one sees a piece of music on the staff, the aural and touch sensations should be definitely aroused, and when the touch alone is given physically, as on a silent practise keyboard, the other two senses should be mentally present. Finally, one should be able to review mentally music through all three senses without any physical aid.

Mrs. Effa Ellis Perfield has called this coordination "Inner-Feeling"** and has developed it extensively in her courses for piano and musicianship.

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* Bauer, Harold; Diller, Angela and Quaile, Elizabeth; Bauer-Diller-Quaile Course, Books I and II, N.Y. G. Schirmer, 1931

** Perfield, Effa Ellis; Rhythm Lesson One; N.Y., Perfield, 1919, page 3.

The average musician has a sense of insecurity when the musical notation is removed. Through rote teaching of melodic fragments, harmonic progressions, and entire musical selections, it is possible to develop the same sense of security through the ear and touch that commonly comes through the eye.

Occasionally we find an untrained student with a good ear who cannot use his eyes in music, or one who has grown to depend exclusively on the touch sense. The problem is still the same, for it is the complete development and interrelation of all three senses which is needed.

2. For ease in using different keys.

Even experienced musicians often have a preference for certain keys. Sometimes they imagine it is impossible for them to play in what they consider the more difficult tonalities. During the first five years of my work at Teachers College, it was my responsibility to examine every Music Education major in piano playing. When I asked the students to read music at sight, I was surprised at the large number of professional musicians who were obliged to confess that they could not play in keys using more than three sharps or three flats. This condition undoubtedly dates back to inadequate early instruction that started in the so-called easy keys and stayed there.

It is accordingly important for the elementary class to make generous use of all keys. This can begin with the rote pieces in the first lesson. A five finger melody such as the folk tune "The River",* or the opening strains of "Drink to Me Only",** can be played starting on any black or white key on the piano. Further rote pieces in this range and gradually extending over more notes may be found in "Playing the Piano" by Maier and Corzilius,*** and in "The Yound Students Piano Course" by Earhart and others,**** as well as in other well known song and piano books.

3. As a background for memorization.

There are two ways in which rote playing helps memorization. One is in the careful analysis of the musical structure of a piece which it provides. The other is summarized in the adage "Necessity is the mother of invention". Since the only way one has to play a rote piece is through the memory, the organism quickly responds with a memory technic to meet the necessity.

The analysis afforded by rote requires further discussion. The first impression given by a piece is usually as a whole. The learner has some idea of how much there is to learn, what the general style is, and where large divisions into sections occur. As the smaller units begin to receive attention, there is definite cognizance of repetition, of sequential patterns, of melodic shape, and of harmonic structure. The same attention to these features which enables the learner to grasp a composition in the first place, helps him to retain it in his memory.

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* Schelling, Ernest; Hoake, Gail Martin; Hoake, Charles J.; and McConothy, Osbourne; Oxford Piano Course; Beginner's Book for Older Pupils; N.Y., Oxford Press; 1929.

**Ahearn, Ella Mason; Blake, Dorothy Gaynor, and Burrows, Raymond, The Adult Explorer at the Piano; Cincinnati, Willis Music Co., 1936.

***Maier, Guy, and Corzilius, Helene; Playing the Piano, A course in Rote Training, Teachers Manual, N.Y., J. Fischer, 1929.

****Earhart, Boyd, and McNair, op. cit.. Books I and II.

In the case of music majors it should not be necessary to teach many rote pieces in order to establish an efficient memory procedure. Sometimes it is wise to teach pieces by rote, and later show the student the same material in music notation. Four numbers in the Perfield "Constructive Music Book,"* which particularly lend themselves to this treatment are, "The Cossack", p 22, the "Mermaid's Song", p. 24, the Hansel and Gretel "Polka", p. 27, and the "Avalanche" of Heller, p. 54.

4. To develop physical technics in functional situations.

The rote piece gives an excellent opportunity to develop technical procedures. It has the advantage of presenting a technic in its functional situation, and the further advantage of allowing concentration on the physical act of piano playing when the complicated problem of notation is temporarily removed.

Let us cite several examples from the pieces mentioned. The "Cossack" gives a good chance to present wrist staccato, running legato, phrase-wide sweep, and passing the fingers over the thumb. It also gives an opportunity to develop block expression through having whole phrases loud or soft, or of medium loudness, and to develop the shading type of coloring with a long sweep of crescendo followed by an extended diminuendo. Detailed attention to these technics of manipulation and interpretation do not interfere with the value of the piece for memorization. The piece still stands as an example of 24 measures, with only 6 measures to be learned in various repetitions.

The "Mermaid's Song" adds the technics of melody over accompaniment, of greater stress on sustained notes, of expressive attention to a subordinate voice, and of a much more complicated rhythm. The interpretation can be approached both intrinsically and through association. One can follow the musical line of the piece by itself, or think in terms of the song of the mermaids heard above the rush of the waves.

The Mermaid's Song shows the economy of correct fingering, and introduces the exact use of finger crossing which occurs in the scale. The Hansel and Gretel Polka further stresses this scale position, so that when the scale is isolated for extra practice, its problems have been introduced. The function of these two pieces in a classroom situation with children can be stressed at the same time that it is learned for performance. One way of working would be to have the class dance the polka, while they take turns playing at the piano.

The more extended Heller piece is an example of a number which sounds difficult but is seen to be simple when analyzed into its technical units. The use of repetition and sequence, the efficiency of noting the harmonic structure, and the importance of developing running passages which progress from one hand to the other, are all inherent in this piece. The use of what we might call a "bell tone with weight," the "portamento" touch, and the arpeggiated chord are new technics here presented.

(b) Playing familiar melodies by ear.

A natural extension of the presentation of rote material by the teacher is the playing of familiar melodies by ear. This really amounts to the

*Perfield, Effa Ellis; Constructive Music Book, N.Y. Perfield, 1934.

student teaching himself a rote piece. Sometimes the class will extend its repertory of familiar pieces by having one student bring a melody familiar to him and present it as a rote piece to the class.

The interrelation of the ear, eye, and touch senses will be further developed along the lines started in the rote work. Musicians should eventually acquire confidence in playing on the piano any music that they could sing or hum.

Ease in playing in all keys should be further developed by asking for different melodies in different keys, and selecting some to be played in all keys.

1. Selection of appropriate styles of accompaniment

One difference between finding a familiar melody on the piano and learning a rote piece from the teacher, is that in the case of the familiar melody the students must select an appropriate style of accompaniment. The student must listen to the tune and decide whether the bass should be full or light, whether there should be rapid movement or slow chords, whether there should be an elaborate harmony, or extreme simplicity. If a music teacher is using the piano to conduct classroom singing, for example, the style of accompaniment he selects will be very conspicuous.

2. Selection of correct harmonies.

The students must not only use an acceptable style of accompaniment, but they must play the right notes. Fortunately a very limited number of chords will meet the requirements of most well-known melodies if they are used in the right places. In fact, advanced musicians are sometimes hindered by a confusing knowledge of many chromatic harmonies which they try to use in inappropriate places.

The teacher's task is to present a repertory of pieces using very simple harmonies, gradually extending the use of more uncommon chord progressions. Some familiar melodies can be learned first with only three fundamental harmonies, and later modified to give a more elaborate effect.

3. Development of repertory for future use.

Playing familiar melodies is not only important for the skill it develops but for the repertory itself. In a year's time the minimum repertory of familiar melodies which each student can harmonize satisfactorily at the piano should comprise 20 numbers. Most students will play many more. The following list indicates some of the melodies which can be harmonized simply. For convenient reference, many of them are found in the Twice Fifty-Five Community Song Book and in the Adult Explorer at the Piano. It must be remembered, however, that the students should find these pieces entirely by ear.

I chord only

familiar bugle calls:

Assembly	Reveille
Mess Call	* Taps

*Dykema, Peter W; Earhart, Will; Dann, Hollis, and McConathy, Osbourne: Twice 55 Plus Community Songs, the New Brown Book. Boston, C.C.Birchard, 1929.

I and V_7 Chords

** Ach, du lieber Augustine

** Boolah, Boolah

** Clementine

** Donna e Mobile theme (8measures) from Rigoletto

** Go Tell Aunt Rhodie

** Hail! Hail! the Gang's all here

** London Bridge

* Merrily we Roll Along

* Sing a Song of Sixpence

* Swing Low, Sweet Chariot

I, IV and V_7 Chords.

** Brahms Lullaby

* Coming through the Rye

** Du Liegst Mir

* Gaily the Troubador

* Good-Bye My Lover Good-bye

* Juanita

* Old Black Joe

* Old Folks at Home

* Silent Night

* Steal Away

* Sweet Potatoes

* The Bull Dog on the Bank

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*Dykema, Peter W; Earhart, Will; Dann, Hollis, and McConathy, Osbourne; Twice 55 Plus Community Songs, the New Brown Book. Boston, C.C. Birchard, 1929.

** Ahern, Blake, Burrows, op. cit.

By adding the II chord to the three fundamental harmonies we have many others, including:

* Awake my Soul

* Battle Hymn of the Republic

* Yankee Doodle

With the three principal chords and the VI chord, we have, among others,

* Auld Lange Syne

* Nearer My God to Thee

By adding the II_7 with a sharp, better learned as the dominant of the dominant, we include:

* Dixie

** Home on the Range

* My Bonnie

These lists can be easily extended by reference to the texts mentioned and to others such as the Green Book,*** The Gray Book,**** and the "Everybody Sing" Book.***** The essential lists for the instructor are the first three, with the well-known pieces which require very simple harmonies.

Without attempting to discuss here the controversial issue of the popular music which assails our ears, we may say in passing that the school teacher who wishes to use this type of material will find that this same skill of playing by ear will work in the "popular" field. It is quite as easy to harmonize "Who's afraid of the big bad wolf" or the "St. Louis Blues", as to play "Old Folks at Home" or "Auld Lang Syne".

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* Dykema, Peter W; Earhart, Will; Dann, Hollis, and McConathy, Osbourne; Twice 55 Plus Community Songs, the New Brown Book. Boston, C.C. Birchard, 1929

** Ahearn, Blake, Burrows, op. cit.

*** Dykema, Peter and others; The New Green Book, Twice 55 Community Songs; Boston, C.C. Birchard, 1930.

**** Beattie, John W. and others; The Gray Book of Favorite Songs; Chicago, Hall & McCreary, 1924.

***** Clark, Kenneth, S., The Everybody Sing Book, N.Y., Paull-Pioneer Music Corp., 1932

(c) Improvisation.

Improvising at the piano should be almost as natural as speaking with the voice. If we are really at home on the instrument we should feel no more unable to play without a prepared composition than we would be dumb without written speech constantly before us.

There are several ways to teach improvising. If a student has courage to start out in his own way, it is perhaps wise to guide his development along the lines of his own strength but there are three specific approaches which may be used separately or in any combination. They are the rhythmic, harmonic, and stylistic approaches.

If a definite rhythm is assigned, the student will see the need for continuing in the given rhythm without a break. The physical response to the rhythm will help to carry him through an improvisation that he would have thought impossible. Sometimes it is wise to let the class clap four measures of a repeated rhythm, and then have the player start in the same swing.

For printed rhythms for improvising those given in the beginning of the Constructive Music Book are good. The characteristic rhythms of the Mazurka, Polonaise, or other dance forms will often inspire a student to improvise in the appropriate style. If a student takes a "Scotch Snap" rhythm, and stays on the black keys, he will be sure of a Scotch-sounding improvisation.

An harmonic approach establishes the chords in advance. If the chords are within the experience of the class, and if the students stay within the chord line, their improvising will be easy. In the first lessons a combination of assigned rhythm and assigned chords will give a definite task for the student who claims he cannot think what to do.

An approach which stresses the general style of the improvisation helps to add interest after the skill is partly established. The teacher may suggest the frequent use of the upper neighbor as a suspension in one assignment. Another may use the lower chromatic neighboring tone. A double neighbor effect is still another plan. One piece may be played with descending arpeggios, another with ascending motion. A big leap within the chord on the first beat of each measure may be suggested, or a glissando. An embellishment figure may appear regularly in an inner voice, or may be tossed from voice to voice. It may be argued that this type of assignment takes the originality out of improvising, but it is my experience that such devices increase the originality by extending the repertory of material.

1. Further familiarity in all keys.

If improvisations are requested first in one key, and then in another, the work of key familiarity started in rote and familiar melody playing will be extended in this part of the lesson. If some students find it difficult to quickly adjust from one key to another, two or three keys may be assigned for each day, until all keys become equally familiar. Students who persist in finding one or more keys especially difficult should be cautioned to play in those keys frequently. Knowledge that the instructor is likely to call on you for certain keys that have seemed difficult, operates as a strong motivation for practise in those keys.

2. Study of musical form.

The smaller forms of musical composition can be effectively studied through improvising. Playing a phrase, a period, or a three part song at the piano is a very good way to become familiar with the characteristics of those forms. Critical listening by the class to each improvisation lends further practise in following form.

3. Practise in use of harmonic material.

As fast as chord sequences are understood, they can begin to function in the improvising. When a new chord arrangement is found in any part of the lesson, it should be sought in the other parts for confirmation and experiment. To illustrate this type of integration, let us examine the three avenues of keyboard familiarity which we have been considering; rote, familiar melodies, and improvisation. The first rote piece may use only tonic and dominant harmonies. The harmonization of a familiar tune will use the same, and the imrpovisation will perhaps keep within the same limits. When another chord is learned, it will come through these various channels. Because of the freedom of improvisation, it offers a good part of the lesson for experiment with new material that has been discovered elsewhere. Any effect that has occurred in the reading, repertory, transposition or chord presentation, can be tried out again in the improvisation.

4. Developing importance of unbroken continuity in music.

One of the biggest problems with elementary adult students at the piano is that they tend to stop and wait while they ponder over some part of a task to make sure they are right. It is essential that music be continuous to give any musical satisfaction. In the matter of keeping going it seems that "success begets success". The student who forces himself to continue usually does well, while he who stops and waits seems to have more and more trouble. There are two ways of improvising in class which serve to encourage this continuity.

If harmonies are agreed upon in advance, it is possible to have ensemble improvisation. Two or three players can sit at each piano. My present class in this work meets some days in a room with two pianos, other times in one with four pianos. In the latter case an entire class can improvise at once. For practise, the entire ensemble can concentrate once on harmonic accompaniment, and again on melodies alone. The best results, of course, will be heard when some play melody and others accompaniment. The realization that so many players are improvising together in a continuous flow of music helps to keep even the weaker members of the group playing.

Another device is to have a continuous improvisation with one person performing at a time. After each has played 4 or 8 measures, the next picks up the thread. This gives independent strength through solo improvising but leaves emphasis on the necessity of keeping the beat going. I have found that one or the other of these improvising groups makes an exhilarating climax to use frequently at the close of a lesson period.

5. Development of power in improvising for use in teaching situations.

Improvising in these classes is both a means and an end. The more musical equipment a student has, the better his improvising, and the better the improvising, the more musical strength. Although we would use

as an important means of building musicianship, we must not overlook its value as a skill in itself. The music teacher will have to improvise for rhythmic work and for school marching, and for incidental background during performances and entertainments. In all these functions of improvising the importance of continued music without a break is significant.

2. Chord presentation.

We have already seen how chord material is presented through rote, familiar melodies, and improvisation. We shall see how it continues through reading, transposition and repertory. Two further considerations must be given to chord material. We have occasion for the study of chord drills by themselves, and for harmonizing melodies from the printed page.

(a) Isolated chord drills.

Although chords should be first presented in musical context and will eventually find their use as parts of music, there is value in concentrated drill on specific chord progressions. Wedge finds use for many chord drills in his presentation of keyboard harmony.* For our purposes we will use fewer progressions in the hope that each will become part of the student's permanent equipment. For the first semester the following will suffice:

$I \quad IV \quad V_7 \quad I$ in all major and minor keys.

$I \quad VI \quad IV \quad II \quad I_2 \quad V_7 \quad I$ in major keys.

By the second semester, our students have much more general keyboard facility and can add

$$\overset{3}{I} \quad \underset{2}{V_7} \quad I_1$$

$$\overset{5}{I_1} \quad \underset{2}{V_7} \quad I$$

the harmonization of the ascending and descending scale in a simple version such as

ascending: $I \quad V \quad I \quad IV \quad I_1 \quad IV \quad VII_1 \quad I$

descending: $I \quad III \quad IV \quad I \quad II_1 \quad I_2 \quad V_7 \quad I$

and a few simple examples of diminished seventh chords and augmented triads.

These chord progressions will be practised in all keys and carefully utilized in all phases of the work.

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* Wedge, George A., Keyboard Harmony; N.Y., G. Schirmer, 1924.

(b) Harmonizing given melodies from the printed page.

During the first semester the emphasis in harmony is placed on acquiring facility with an increasing harmonic vocabulary, and on harmonizing well known melodies. By the second semester the class should be ready to undertake a school song book such as they might face in later practise. The Concord Series 3, 140 Folk-Tunes,* is ideal for this purpose. Two or three melodies may be assigned for each lesson.

As in the harmonization by ear, the task consists of selection of appropriate accompaniment style as well as correct harmonies. Here again, we must be on our guard to stress simplicity, accuracy, and musical continuity. The student should strive to imagine himself in a schoolroom situation, where he will not have an opportunity to plod along searching for a special effect, but must give a simple, appropriate accompaniment that will sound acceptable the first time. If the other parts of the work have been wisely developed, the problem of this melody harmonization, admittedly the most difficult aspect of keyboard harmony, will be reduced.

3. Scales.

Scales do not figure very prominently in elementary piano work, but it is important to know when to use and when to avoid them. The premature presentation and over-emphasis on scale practise has been the cause of many juvenile failures at the piano. If some members of an elementary college class have had their attitude toward the piano warped by such a failure, it may be wise to entirely avoid scales for a year.

(a) For key familiarity.

Scales may be used to further emphasize key familiarity. Certainly any music major student should be able to play all the major and minor scales slowly and accurately.

(b) For facility.

Ambitious pupils who wish to increase their facility in running passages will find that scale practise may save them time in reaching their goal. In such a case they may be practised with a steady beat for two octaves in eighth notes ascending and descending, then in triplet eighths for three octaves, and finally in sixteenth notes for four octaves. This will help to establish rhythmic precision, and to carry over the easy production of the slow scale into the more rapid tempos.

(c) For strength.

Another use of the scale is to develop finger strength. If the scale is practised loudly it is inevitable that the fingers will gain in strength and endurance. It must be remembered however, that the two weakest fingers are used least in scales, so that we must look elsewhere for their development. Finger exercises such as Hanon "The Virtuoso Pianist" or the first volume of Czemy-Germer exercises will serve this purpose, but I would prefer to have the elementary college student put his time on other music material.

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* Davison, Archibald, and Surette, Thomas Whitney; 140 Folk-Tunes, The Concord Series No. 3, Boston, E. C. Schirmer, 1921.

(d) For development of control of touch.

Perhaps the chief value of scale practise lies in the development of touch control. Tone quality on the piano is controlled through the two variable factors of intensity and duration. It is the ability to control these factors, and the musicianly use of this power that gives the pleasing impression spoken of as a "good touch". Careful listening when playing scales will help in this development.

(e) Comparative unimportance at this level.

Where the student wishes scale practise as a means to a self-assumed goal, we can be conscious of their proper use, but we must again emphasize their comparative unimportance on the elementary level. The question of their use at all during beginning work is debatable. If they produce an undesirable response they should certainly be avoided, except as a demonstration of tonality.

4. Reading.

By the term reading in piano music we understand the ability to play at sight from the printed page. This ability is so rare that it has come to be designated by the superfluous terms "sight reading" and even "first sight reading". No one would misunderstand the term reading as applied to English. Let us use the parallel meaning in music.

Good reading includes not only the correct notes in the correct rhythm, but a musical performance with attention to the marks of expression indicated by the composer.

(a) Developing skill through efficient procedure.

Reading skill is partly developed by use of efficient procedure while reading. In general it is wise to keep the eyes on the page. The fingers must learn to find their places on the keys without much visual aid. If the correlation of ear, eye, and touch is well established as mentioned earlier, this should not be too difficult.

It is also important to learn to grasp a group of notes at a time. The student who stops to find each note separately will never gain facility in reading.

Recognition of repetitions and sequences make reading easier. Let us refer to the "Cossack", mentioned earlier, as an example. The first chord is repeated for two measures, then two new measures follow. The second phrase is a repetition of the first. The third phrase has a repetition in the second measure, and the next two measures are modified repetition of the last half of the first phrase. The remaining three phrases are entirely repetitions of previous material. The eye takes in this arrangement and saves much effort in the reading process.

Reading by direction and shape is another efficiency procedure. I have seen mistaught pupils read a passage, G,A,B,C,D, by counting the lines and spaces for each note. Obviously the procedure should be to start on G, and notice the ascending progression. The same idea of shape operates when there are two or more voices. They may move in the same direction, in opposite directions, or one may remain stationary while another moves.

The student who is acquiring a musical background will read more easily by the use of harmony. This does not require an elaborate harmonic analysis, but simply a recognition of chords where a chord grouping is a convenient thought unit. The use of harmonic reading becomes more and more sophisticated as the reader's harmonic vocabulary increases.

It will be noticed that the same principles of musical understanding which are used in reading apply also to rote and memorization. Because of unequal application, and of allowing a natural preference to become a weakness, many musicians are either good readers or good memorizers. There is no essential conflict between these two skills. Both can be developed along the same principles.

(b) Developing skill through exercise.

Careful study of how to read solves only one side of the problem. In order to become a good reader, one must have much practise in reading music o of an easy grade. During the first semester the music major will have enough reading practise in the preparation of his repertory and transposition. By the second semester, however, he should be ready for reading material of the grade of Peter's Liederschatz.* The easier pieces from this book may be reserved for transposition. Two or three of the others may be assigned for reading each lesson. I have found it more efficient to have the reading take place at home, and to hear brief samples from each student in class to check on the quality of the work done.

(c) Developing reading skill through watching the score during another's performance.

In the "Principles of Musical Education," Mursell indicates that watching the score during performance by another is very helpful for gaining reading technic. He says, "As a matter of fact, having pupils follow music from the score without trying to play it is as valuable a technical drill as any of the ordinary exercises for developing manual dexterity. To repeat at the risk of tedium, it tends to make the score directly mean sound, and to train the pupil to catch from it musically significant units."**

Mursell's view would seem to support our plea for the interrelation of the senses of ear, eye, and touch (p. 16). The value of watching and listening is further supported by an illustration in our introductory discussion, emphasizing the fact that if an intelligent adult gives careful attention, he can derive profit from instruction and performance that takes place when he is not actually at the piano himself (p. 1). I have observed that the members of an adult class can particularly improve in reading by watching carefully while their colleagues perform.

(d) Correlation.

It is evident that reading when wisely taught will be closely related to the rote work, ear playing, and improvisation given for general keyboard familiarity. The ability to keep the eyes on the music is a gain which comes largely from knowing the keyboard better. Reading is especially related to

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* Peter's Edition no. 1895.

** Mursell, James L., Principles of Musical Education; N.Y., Macmillan 1931, p. 152.

the knowledge of chords, as harmonic grasp saves so much effort in reading. If scales are taught, the facility which they provide, and the unconscious use of good fingering in passage work will show in the reading. We shall also find a close correlation between reading and transposition and memorized repertory.

5. Transposition.

There are two reasons for the use of transposition for these students. One is to aid the reading, the other is to develop the skill of transposing for professional use.

(a) As an aid to efficient reading.

The practise of transposition tends to force attention to the procedures which make for good reading. Keeping the eyes on the page, grasping a group of notes at a time, recognition of repetitions and sequences, reading by direction and shape, and reading harmonically are all habits which can be developed in transpostion even more consciously than in ordinary reading.

(b) For direct use in accompaniment and score reading.

Music teachers will use the skill of transposition in accompanying singers who wish to sing in a lower or higher key than the one written. They will also need transposing for score reading and work with students on transposing instruments.

The general scheme of transposing in class is similar to that of sight reading. A piece can be assigned for transposition into the eight nearest keys. Samples of the work done can be heard in class, with suggestions for procedure. Here, as elsewhere, students must keep moving from the beginning of a piece to the end.

In the first semester I have used the Diller-Quaile "First Solo Book"* for transposition. In the second semester I select the easier numbers from the "Liederschatz".

6. Memorized repertory.

We have saved until last, the work which is often the central aim of piano study, the acquisition of a repertory of piano pieces to play. I do not for a moment wish to maintain that the repertory itself is unimportant. It is still one of the central objectives. I do feel, however, that experience shows that study of the other aspects of piano playing helps rather than hinders the development of a musical repertory.

(a) Familiarity with master composers.

There is a generous repertory of simpler compositions by master composers which can be utilized in elementary study. The "Constructive Music Book" contains pieces by Bach, Beethoven, Chopin, Clementi, Diabelli, Gluck, Handel, Haydn, Heller, Mendelssohn, Mozart, Schubert, Schumann, and Weber.

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* Diller, Angela and Quaile, Elizabeth: First Solo Book; N.Y., G. Schirmer, 1928.

During the first semester I ask each student to prepare a repertory of at least ten of these selections, and to learn one additional number of his own choice. This gives an opportunity for the more ambitious to try something of a greater challenge. While a wide freedom of choice is allowed, students coming to me for suggestions would be referred to such a list as:

Bach - Sarabande from the Sixth Cello Sonata (Tours)

Beethoven - Minuet in E flat
- Sonatina no. 2 in F
- Minuet from Sonata Op. 49, No. 2
- Six Easy Variations on a Swiss Song

Ellmenreich - Spinning Song

Grunn - Humoresque Negre

Haydn - Minuetto Giocoso in C.
- Oxen Minuet

Mozart - Variations AH Vous dirai-je Maman
- Minuet from Don Giovanni

Reinecke - May Pole Dance Op. 17, No. 2

Smetana - Prelude in B Minor

Weber - Romance in E flat

Those who prefer a collection from which to choose would be referred to:

Bach - Twelve Little Preludes (Reinecke)
- Sara Heinze Collection

Beethoven - Six Minuets

Clementi - Sonatinas

Diller-Quaile - Third Solo Book

Grant-Schaefer - Poetic Fancies

Grieg - Op. 17, Twenty-five Northern Dances and Folk Tunes
- Op. 38, Lyrical Pieces
- Op. 12, Lyrical Pieces

Miniature Classics (Ditson)
Vol. I Bach and Handel
Vol II Haydn and Mozart

Schubert - Maier - Waltzes, three volumes.

In the second semester, I continue with the more difficult numbers in the "Constructive Music Book" and in addition use the John Thompson "Famous Classics, Book II." Students are expected to memorize an additional ten pieces from these two books and to select another special number. The extra

number may be from the list given in the first semester, or in the case of those who have found extra time for piano preparation it might be from a more difficult selection such as:

Bach - Two Bourrees from English Suite No. 1 in A
- Gavotte and Musette from English Suite No. 3 in G minor
- Gavotte and Musette from English Suite No. 6 in D minor

Beethoven - Op. 33 Seven Bagatelles

Chopin - Prelude No. 20 or 4
- Mazurkas Op. 7 No. 1 or 5

Couperin - La Bandoline
- Soeur Monique

Field - Nocturne in E. flat

Gkys - Amaryllis

Gounod - Funeral March of a Marionette

Guey - Dance Caprice Op. 28 No. 3
- Humoreske Op. 6 No. 3
- Puck Op. 71 No. 3

Guion - The Harmonica Player

Hydn - Allegretto in B.flat (Seiss)

Herbert - Punchinello

Liadow - Berceuse Op. 24 No. 2

MacDowell - Revery Op. 19, No. 3
- Humoresque Op. 24 No. 1
- Moonshine Op. 32 No. 3

Martini-- Gavotte in F major

Mendelssohn - Funeral March Op. 62 No. 3
- Venetian Boat Song, Op. 19 No. 6

Mozart - Minuet No. 6 in D
- Minuet from E flat Symphony (Schulhoff)

Prokoffief - Vision fugitive, Op. 22 No. 16

Rameau - Le Tambourine

Schubert - Scherzo in B flat
- Minuet in B minor
- Impromptu Op. 142 No. 2
- Moment Musicale Op. 94, No. 3

Schumann - Slumber Song Op. 124, No. 16
- Intermezzo in B minor.

(b) Advancing performing ability on the piano.

Besides bringing the works of master composers under the fingers of our students, the repertory will serve to give opportunity for gradually advancing performing ability. If a piece is well learned, it should enable us to approach the next piece with more confidence and power.

We have already indicated that both the technic of manipulation, and the technic of interpretation are developed largely in the playing repertory in elementary work. If this is so, then we must carefully select pieces which represent various styles and technical problems.

(c) Acquiring repertory for satisfaction and use.

The repertory should bring acquaintance with composers, and should demonstrate advancing pianistic ability, but it specifically functions as a permanent addition to the student's accomplishment. The repertory should be useful in social situations. It should be a satisfaction to the performer and a pleasure to his friends. If the class instruction is a complete success, the student should be ready and willing to play for his friends at any time.

Even a modest repertory should be useful to the music teacher in the schoolroom. In many cases children actually prefer to listen to the shorter classics well played than to sit through longer more pretentious numbers. The genius of the great composers is often apparent in their smallest works. The school music teacher with a well chosen repertory can give great pleasure to his children.

B. For students whose major teaching interest is outside of music.

As much of the organization of work for music education majors also applies to those whose major interest lies elsewhere, it will be possible to discuss the non-music group with much more brevity. Two important distinctions arise between the groups: first that those who have no other music contact naturally progress more slowly and secondly that there is a decided shift of emphasis because of the difference in background and in needs.

1. Rote Pieces.

Rote work can be used even more extensively with this group. Since they have no music performing background it is desirable to provide as much contact as possible with music without waiting for skill developments. The rote pieces mentioned on pages 17 and 18 can be taught here, and they should be supplemented by many more. The "Largo" from Dvorak's New World Symphony can be taught on the black keys. The "Surprise" theme from Haydn's symphony of that name, and the choral theme from Beethoven's ninth symphony are other symphonic gems which lend themselves to rote teaching.

Further extension of rote work will go in the direction of melodies which are familiar to some of the class. The first sensation that must come to these absolute beginners is the idea that they can make music on the piano. Finding the first part of Swanee River on the black keys may be a means of discovering this possibility.

While some students gain confidence in finding something familiar, others are quick to assume that it requires a background which they lack. Such students are therefore grateful for obviously new material which puts the whole class on an equal basis.

The immediate sense of accomplishment is an important value in rote work with this group. They must go home from the very first lesson feeling that they have learned to play something. If in one lesson they can play a two hand version of "Drink to Me Only", can find a five note folk tune in several different keys, can find two chords in several keys, so as to harmonize "Ach du lieber Augustine," can improvise a little, and have a background for finding familiar melodies, and for reading from staff notation, there will be a feeling of success which will carry over into the home practise.

During the period of learning to read, and to become familiar with the piano keyboard, the rote pieces will continue to function as a source of satisfactory material which will give a sense of accomplishment to both the student and his friends.

The introduction of all keys will be gradual, but the process should begin at once. In the first lesson, the class will endeavor to find such a folk tune as "The River" starting on any black or white key. At first the method will be by trial and error, guided chiefly by the ear. Gradually the eye and touch will recognize the arrangement of black and white keys.

The control of different touches, beginning with the distinction between legato and staccato, will grow out of the rote and extend into reading and other phases of piano playing.

The musical memory will begin in the first rote lesson, and extend with more and more confidence from rote to pieces first read from the notes.

The habit of playing familiar melodies by ear must be carefully nurtured from the first lesson. When students see how easy it is, they should be encouraged to find more pieces all the time. The cautious ones will welcome specific suggestions of pieces to look for each week. Those which come on black keys entirely, or those which stay close to a five finger position are easiest at the beginning.

2. Chord presentation.

The chords will grow out of the rote in the first lesson. When the student can play the first five tones of any key, he can find the I chord by using every other note. Using both hands, this can be played as a four octave arpeggio with the pedal, and with experimentation of many loud and soft effects.*

A convenient position of the V_7 chord is found by keeping the top tone of the one stationary, while the other two move away from each other to the nearest black or white key. By repeating each chord three times, a sort of waltz bass is supplied which will make a satisfactory accompaniment to "Ach du lieber Augustine" sung, whistled, or played by the class.

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* Ahearn, Blake, Burrows, op. cit. p. 1

Following this procedure, it is easy to find the I and V_7 chords in all major keys. If the class is apt, the chord may be used immediately in the right hand, with the fundamental tone, I or V in the left. The waltz bass, or march bass, which results can then be transferred entirely to the left hand to free the right for melody.

These chord basses, which will soon be extended by adding the IV chord, have three early uses. After the class has facility with them, they can (1) accompany familiar melodies by ear, (2) accompany simple melodies at sight* and (3) accompany melodic improvisations.

This group will enjoy improvising in piano ensemble (p. 23), and finding chords for well known melodies. Besides the suggestions for harmonization by ear on pages 19 and 20, the instructor will find many other suggestions for simple chord accompaniments in the "Adult Explorer" and in "Look-and-Play".**

Facility is of much greater importance than elaboration. If during the first year this beginning class gains free use of the three principal chords in every major and minor key, this equipment will meet his immediate needs.

3. Scales.

Scales are even less important for this group than for the music majors. If they are seen in relation to musical material, however, they may be used for key familiarity and for control of accuracy in slow and fast tempos.

4. Reading.

Reading is even more important here than in the other group. The first realization of the relation between staff and keyboard will come with the rote playing in the first lesson. The idea of direction up and down, of progression stepwise or in skips, of repetitions and sequences, and later of harmonic design, are started by rote and then noticed on the staff.

All the principles and practices of reading advocated on pages 26 to 28, apply here in equal force. Besides reading the easier pieces in the Constructive Book and the Adult Explorer, this group will want a series of reading texts for rapid practise at home. I have found it practical to let each student read at his own rate of speed at home. In class I hear parts of all the pieces he has prepared. If a piece has been read satisfactorily, he turns to the next without further repetition of the old. In this way most students will read through several texts during the year, in addition to the preparation of their regular repertory. A good sequence is as follows.

1. Diller-Quaile - First Solo Book

2. Ruth Laighton - From Long Ago and Far Away

3. Diller-Quaile - When All the World Was Young

A student who needs more material of the same level might insert Earl Victor Prahl's "First Piano Book" or Diller-Quaile "Tunes from Many Lands" after the First Solo Book, and the Diller Quaile "Second Solo Book" before the "When All the World". A very rapidly advancing student would follow this list with the Peters "Liederschatz".

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* Constructive Music Book p. 40, 41

**Everybody's Look and Play Piano Book, N.Y., Look-and-Play, 1927.

It should be noted that in using reading material designed for repertory it is necessary to use several books of the same grade in order to compensate for the shorter space of time in the pupil's development that is occupied by the reading treatment.

Students who derive more pleasure from reading material with chords will like the old edition of the Miessner "Melody Way" or the "New Melody Way - Advanced" or the Oxford Piano Course "Beginner's Book for Older Pupils". The contrapuntal style of the Laighton, Diller-Quaile, and Prahl books, present an important type of music which should not be neglected, especially when the harmonic approach is used in other parts of the lesson.

5. Repertory and Memorization

The repertory will involve the same elements of familiarity with master composers, of advancing performing ability, and satisfaction for one's self and friends that are discussed under this heading with the music major group. There will be a demand for including more of the old favorite folk songs and songs that have grown dear to singing groups in this country.

There will be less stress on memorization but it is desirable for all pianists to start the habit of learning most of their pieces so that they can play them when the printed copy is not available. In the course of an am amateur musician's life, the times when he would like to play seem to come most often when he does not have the printed music with him.

The same standard of at least ten additions to the permanent repertory each semester will apply to this group, but some of the selections might be shorter. Memorization of the entire repertory is encouraged but not required.

During the first semester the "Constructive Music Book" and the "Adult Explorer at the Piano" will provide the repertory. The same two books will continue in the second semester with the possible addition of the "Classical Album for the Beginner" of the Boston Music Company, and "Miniature Classics" edited by John Thompson.

IV. A Study of New College and Teachers College classes in operation

Although the college classes have been definitely considered throughout this discussion, it seems wise to close with a section devoted to a picture of actual practises, including definite case studies.

A. For music majors.

The class for music majors as previously noted is a combination offering for students who perform in voice or an instrument but who are unable to meet the minimum degree requirements in either piano or keyboard harmony. The class meets three hours weekly for the college year of thirty weeks.

1. Comparison of old and new procedures.

In setting up this comparison, I do not wish to claim that all other classes use all the procedures classified as old, or that I am the only instructor who uses the new methods. It is merely an effort to contrast the procedures advocated in this study with some of the policies which have been in common practise.

old	new
(a) Relation of piano study to keyboard harmony	
Two subjects offered by different teachers in entirely separate classes. In one leading conservatory, the piano teachers took united action against the amount of time consumed in keyboard harmony, with the result that the keyboard work was cut in half.	Both subjects taught in the same class by the same teacher. No attempt made to assign certain periods to either part, or to distinguish what part of the work is being learned at the moment. The class realizes that piano playing helps the keyboard harmony, and that keyboard harmony helps the piano playing.
(b) Relation of the various aspects of keyboard harmony to each other.	
Chord drills, improvisation, transposition, harmonization considered more or less separately.	All these activities are closely integrated with each other and with general piano study.
(c) Relation of the various aspects of piano playing to each other.	
Technic and repertory occupy separate parts of the lesson and practise period. Other aspects frequently omitted.	Rote, playing by ear, reading, and repertory all considered together with material carried through all these phases and into the keyboard harmony.
(d) Chord drills.	
Many drills taught in an effort to parallel all the possibilities learned in written theory.	Only a few combinations are used in an effort to make them very easy and to have them function in harmonization of melodies.
(e) Improvisation.	
Improvisation from a given motive, announced a week ahead. Effort to emphasize perfection of form, and utilization of specific harmonies.	No motive assigned. Accuracy of form encouraged. Emphasis on interest of material and continuity.
(f) Transposition	
Emphasis on accuracy, continuity, and relation to reading.	Same emphasis. Effort to notice harmonic material which applies to other parts of piano study.

old	new
(g) Melody harmonization	
Emphasis on strict four part harmony with a separate chord for each melody note. Emphasis on use of many difficult progressions to parallel written theory.	Melodies harmonized in a variety of style. Emphasis on pianistic effect, and suitability for a practical situation. Emphasis on simplicity, accuracy, and fluency.
(h) Piano technic.	
Isolated study of scales and exercises.	Technical procedure studied through pieces. If drill material is used it is only after the student has become conscious of its purpose.
(i) Reading.	
Frequently stressed in the first lesson as part of presentation of rudiments of music. Not continued after first few weeks, except insofar as reading is involved in learning occasional new pieces. Some teachers suggest that pupils read independently.	Gradually developed at the beginning. Continually and increasingly stressed as students progress. Specific reading assignments given and checked at lesson.
(j) Rote.	
Not used.	Made an important basis for reading, memorization, technic, keyboard familiarity, musical understanding.
(k) Playing by ear.	
Discouraged as a dangerous and inaccurate habit.	Encouraged as a desirable form of musicianship. Accuracy in harmony as well as melody encouraged.
(l) Memorization.	
Definitely required, but no help given.	Definitely encouraged. Memorization procedures discussed, demonstrated and developed.
(m) Size of repertory.	
Two to five pieces taught in a year.	Twenty to one hundred pieces in a year, not counting reading practise.

old	new
(n) Difficulty of repertory.	
Pieces of considerable difficulty assigned.	Generally easier level of material. A few more difficult numbers attempted.
(o) Quality of performance.	
Rigid requirement of technical perfection.	Emphasis on ease of performance, good taste, musicianship.
(p) Public performance.	
One or two formal recitals a year. Best players selected.	Frequent informal programs. All players appear. Use of piano in social functions encouraged.

2. Description of typical class.

This year's class was composed of talented musicians who were nevertheless unable to meet the entrance requirements for the formal course in keyboard harmony. All but one student had had some previous experience with piano lessons. Several of them claimed that their lessons had been a total failure, and that they never would accomplish anything on the piano. The others felt that their previous work was helpful but had not gone far enough. None were able to meet the minimum requirements of playing a simple Mendelssohn or Bach number with preparation and a hymn tune at sight.

The dominant attitude towards the piano at the opening of the winter session was one of timidity if not actual dislike. During the school year, the group has acquired some confidence in playing before others, which has been demonstrated on several significant occasions. They improvise with continuity, harmonize melodies acceptably, read or transpose fairly well music of second or third grade difficulty, and play a memorized repertory of over twenty pieces each from the master composers, and over twenty pieces each from familiar song literature.

The material for the year, as noted earlier consisted of:

Perfield - Constructive Music Book
Thompson - Famous Classics Book II
Diller-Quaile - First Solo Book
Peters Edition - Liederschatz
Davison and Surette - 140 Folk Tunes

besides much miscellaneous material drawn from various sources.

3. Case studies.

The case studies attempt to give something of the picture at the beginning of the class, during the year, and after six and a half months of study (April 15th).

Case No. 1

Case No. 1 is a talented bass singer who has had definite success in concert and opera. As a child he made two attempts to study the piano, once going so far as to play a Beethoven Sonatina, and the "Lento" of Cyril Scott. He describes a second attempt some years later by saying he "almost learned a Mendelssohn Song Without Words."

Two years ago he realized the importance of piano reading ability and began practising hymn tunes.

During the class in question he has represented a very musical point of view in questions of harmonic selection and improvising. His improvisations show both originality and musical form. He has learned the importance of continuity in a musical performance. He can accompany vocal numbers of moderate difficulty, and has acquired a piano repertory including an elaborate Conperin number, and the Handel "Harmonious Blacksmith" variations besides the twenty required masterpieces.

Case No. 2

No. 2 is a mature singer who has had experience performing and managing opera. He is studying at Teachers College as a candidate for the doctorate. He reports his total previous experience in piano as amounting to 4 months' study spread over a period of 20 years. He had no repertory and was unable to read music in hymn tune style.

By dint of very serious application both in class and in home practise, he now has a repertory of twenty pieces by Bach, Beethoven, Schumann, and others. He can provide a simple harmonic accompaniment readily, either at sight for a printed melody, or by ear for a familiar one. In improvisation, and elsewhere, he is able to experiment with some of the more difficult harmonies.

No. 2 reports much enjoyment in playing the piano. He particularly derives pleasure from volunteering to accompany his old opera friends who had always known him as a non-pianist.

Case No. 3

Case No. 3 is a talented singer from Armenia. He had had a very limited piano experience before entering the course.

Because of spending a minimum of time in preparation, he does better work in those things which call for musicianship and style, than in technical skills requiring finger development. His reading has improved from close attention in the class.

No. 3 reports that the integration of keyboard harmony with piano playing is helpful to him. He seems to enjoy his work and to profit from it. His playing of simpler classics is good. He is limited in more complicated numbers, but his work shows a good understanding of what he is doing.

Case No. 4

Case No. 4 is a young violinist. She found her childhood two years of study very unsatisfactory because of inferior material. A series of private half hour lessons at one of the country's leading conservatories was not much better as the approach was from the technical side. She described the piano as "something to take lessons on," and said that she could never play "with freedom and shamelessly" before anyone.

Following is her own account of what she wanted when she entered the college class:

"I wanted the piano to become more of a means of expression. This meant greater familiarity with the keyboard, with improvising, and harmonizing.

"I also wanted to be able to have ready at my fingertips a number of good selections to play without the necessity of having one piece alone. And most of all, a freer feeling at the keyboard, not always being tied in a knot by technical problems and also not feeling 'nervous' when playing in front of people."

She became one of the best players in the class with a large repertory including several difficult numbers. Her own statement speaks for her gain in freedom:

"The thing that gives me the greatest pleasure is a freedom at the keyboard and no more nervousness in front of people.

"I find that my reading has greatly improved because of the feeling of the harmony, the chords, under my fingers. The improvising and transposition helped this.

"I am much more able to memorize for the same reason - knowing the fundamental chords in the keys.

The practical has been stressed - and I am glad of that. It has made piano something that is for my use - to play for myself and to play for children".

Case No. 5.

Case No. 5 is another singer. He reports his background as follows:

"My early musical background was entirely vocal. I had two terms of piano lessons beginning when I was 26 years of age. I feel that the teachers were rather proficient in many ways but had very little experience with adult beginners. I was started on the same things that small children played at that time, mainly exercises. I had no interesting things so the work was not very fruitful.

"Since I started teaching I have learned all of the instruments of the orchestra and have played the violin, trumpet and clarinet quite a bit. I needed more time for my voice work, however, so dropped all of them. In my work with voice people I have played vocal exercises but always with one hand."

He has had to work very hard to meet the minimum standards of this course. It is still difficult for him to think more than one voice at a time. His greatest gain is renewed confidence in his ability to play. He now feels that piano study will be practical for him.

No. 5 has always welcomed set assignments which he can prepare in advance. He is also improving in freedom and general power at the keyboard.

Case No. 6.

Case No. 6 had more piano study than anyone in the group, but is the least satisfactory as a pianist. She had been told in youth that she could never play the piano, and had turned to violin as a second choice. Her work lacked precision, and showed almost complete lack of a theoretic music background. It has helped her to be in a class with others who have pianistic problems. She needs harmonic instruction even more than piano, so she has concentrated on this phase of the work. By the end of the year she will barely meet the minimum course requirements besides playing several pieces of greater technical difficulty, such as the Mendelssohn Scherzo in E minor.

Case No. 7.

One of the most satisfactory students has been case No. 7. She had not progressed well during eleven months of previous instruction. She explains that her attitude was unfortunate because of an embarrassment at being in such elementary work. Her major performing medium is voice, in which she is a lovely soloist.

Her own account of progress is accurate and modest:

"Playing in the presence of others and among others of my own ability, as we do in this class, has practically erased this mental handicap. My gain pianistically has been as much as it might be if I were studying privately, while a most useful knowledge of keyboard harmony has been added to it.

"I can now read music with much greater facility; I can transpose simple pieces written in any key, with ease; I can harmonize the scale (ascending and descending) in any key, with ease; I can supply a simple accompaniment to a given melody, and I can improvise using the fundamental chords plus those on the third and sixth. I can play a number of pieces from works of the great masters.

"As I expect to teach in the primary and elementary grades such abilities as those just mentioned, especially improvising and supplying accompaniments, will be of the greatest value. The combination of piano work with keyboard harmony seems a most natural arrangement for the type of work we are preparing to enter. A knowledge of piano literature and the ability to play intelligently is a necessary growth in order to get the most practical good from the keyboard harmony part, and vice-versa. Students with little or no piano background can get a fine theoretical knowledge of piano by entering a beginning keyboard class, but when such a course is combined with that of piano playing, an appreciation for and an understanding of the instrument results, which would otherwise be wholly, or at least partially lost. The growth of both sides spontaneously and in perfect relation, makes the keyboard an immediately usable and practical reality".

A slow but conscientious worker is Case No. 8. He is a Chinese student with a beautiful singing voice. His entire story is so interesting that I am giving it without changing a word. I must apologize for including the flattery in the last paragraph, but it is so a part of this student's sincere effort that some of the picture would be lost if it were deleted:

"Thirty Years Ago

When I was six years of age, I had learned to sing about twenty Western children's songs in English at home, taught by my elder brother and sister. At eight I had the first opportunity in my life to see a four octave organ. Regardless of how many times I was beaten and punished because I played on that small organ, I finally got permission to play that organ certain Saturday afternoons. Evidently, I knew not how to play. By ear I played all of the children's songs I knew and several of the folk tunes. I enjoyed it and congratulated myself on discovering this wonderful instrument. From that time I found that the Western songs used more notes on the organ than our own songs. Later, I also discovered that by playing two notes (a third below or above) at the same time would make the tune more beautiful.

"Some months later I happened to go to a mission girls' school. I was surprised to hear wonderful sounds played by someone on some kind of musical instrument in a big hall; unconsciously I followed the sound and finally discovered that this instrument was much more wonderful than the four octave organ. It was a piano. The first thing I noticed was that when I played the piano, I could sit down to play. I needed not the action of my feet. When I sat down to play the organ my legs were too short to reach the pedals, so I always stood on the floor with one foot while the other foot operated the pedal. From that time on I earnestly prayed to Santa Claus to give me a piano. But Santa Claus never sent me one, because I was told that only the rich people could have pianos which generally cost $2,000. Then I compromised myself with Santa Claus later to ask for an organ. Very sorry to say he never gave me one, until I found out there was no Santa Claus.

"Singing Opened the Way for my Music Career.

My father was a Chinese musician himself. Naturally I had the best opportunity to play and sing the Chinese songs. When I was about ten, I had already learned the classical pieces. From my elder brother and sisters I had learned to sing many Western folk songs. "Gone are the Days", "All Through the Night," "Mary had a Little Lamb," "Carry me Back," and others in English. I was frequently asked to sing these songs at parties or entertainments. Beginning my middle school (Junior HIGH) education at 13, I already had a very good name in school as a singer. One of my English teachers, Miss Louise Woodbridge, a graduate of the Boston Conservatory, had a special interest in my voice. Consequently she offered herself to be my voice teacher and charged me nothing for the lessons. I was so happy to have this opportunity, that I spent many hours practising singing.

"Key of E flat Major. 113184

My voice teacher also advised me to learn piano. Due to a heavy schedule at school which consisted of the following:

Regular school courses (32 hrs. per week)
Scholarship requirements ---(a grade of ninety in every course)
Work for room and board, clothing, books, etc.

Consequently this left no time for me to learn any instruments while the voice occupied a great deal of my time. Moreover there were no music schools in China those years. However, one summer at 15 years of age my elder sister taught me to play the song "Drink to me Only With Thine Eyes", which was written in the key of E flat major. I practised it over and over again. From that time on, I played all of my songs in that key -- the only key I knew. Another time I found that E flat major was even easier than the key of C. Many schoolmates and also teachers praised my music intelligence for just one summer, I could accompany myself for so many songs. Of course I understood all of my own intelligence. At 16, I paid for my voice lesson and obtained a good voice teacher. This advancement of voice opportunity decided the fate of my piano life before 1935, because there was no money nor time left for it. In 1920, I graduated from the middle school. By financial pressure I could not finish my college education, so I secured a position in a Mission Primary school, teaching everything 30 hours a week at $20. a month. Consequently I was forced to drop my voice. Evidently, piano training was but a question.

"Fortunately, I was asked by the Pastor of a church to be the organist for the Sunday services and also lead the congregational singing. I promised to do this and took advantage of the situation by playing every hymn in the key of E flat. -- regardless of the range of the song. No one understood music so the key was not noticed. At any rate I made use of my voice. I organized an a capella choir of 8 voices --- 2 women and 6 men. Being faithful to the church gave me the privilege of using the organ at any time. I bought a piano exercise book from a so-called Missionary Musician and practised hard on that book. I learned a few new chords which I later introduced to my key of E flat at my Sunday Services. Next year I entered College and continued my voice training. I also tried piano again. I secured the permission to play the piano one hour a day from the school, because I helped to organize a college mixed choir. Unfortunately, I could not afford piano lessons. Because of the pressure of the college work and typing, I was forced to give up any time for piano -- once again for financial reasons as well as for my voice training. In short, between 1922 and 1929, I had the opportunity on many other subjects in the field of music besides my major -- education in college, such as History of Music, Theory, directing instruments like the violin, guitar, mandolin, and of course Chinese instruments too. The only thing I missed terribly was the piano. But more and more I realized the importance of learning the piano, so for the fourth time I began learning the piano. Since I was acting as the Dean of Studies in Jefferson Academy, my land was not so tight as years ago. So I paid for my piano lessons this being the first time in my life to have piano lessons and paid for them. I could not blame anybody for the failure of dropping piano training this time but myself. I had the money for it; and a teacher. Being Dean of a school of 600 boys left me no time to practise piano. I was too busy so I dropped the piano. But I regret it now. Only the lazy man in the world is not busy. However, seven years ago I did not understand the Philosophy of Life so far this side of life is concerned.

"In 1931, my voice teacher gave me the permission to teach voice, so I had a regular accompanist for all occasions. Gradually I realized that if I could be a real help to my country in the field of music, I must spend some time for further training and a professional training. So I spent every si single penny from my savings and boldly took a step forward by coming to America, after I failed to convince my Government to support me as a music student abroad. In order to suit my college training in the field of education, I chose Music and Music Education in Teachers College. One of the most

interesting things was when I was put in the T.C. placement exam. Mr. Jackson gave me trial on my piano knowledge. He turned to a page of the 55 song book and asked me to play the song "SUMMER NIGHT", which was written in the key of E flat. So I had not much difficulty to play that song. Consequently I was considered by Mr. Jackson that I had a little training on the piano at least. In a word, my autobiography of my piano experience before 1935 September 23 was an amateur nature of 'E flat major only'.

"One Year's piano Struggle

Between worriness and hardships, I conquered myself by sitting down in the practise rooms hours and hours every day since September 25 of 1935 till the present time.

"Accomplishments

I boldly took the assignment of Mendelssohn's no. 9 for my special piece. After numerous hours of practise for that particular piece, I found my hands could reach a whole octave plus one note more. Such a thing to any of you means nothing, but to me a real miracle. Secondly, I found my sight reading is greatly improved this year. Thirdly, the improvising that I cannot do this year, I believe they will give me very much help after more hours of practice. Fourthly, I gradually knew how to sing the songs from the piano. A last thing I noticed that I learned to harmonize folk tunes. I had the greatest fun harmonizing some of the Chinese Folk Tunes.

"When I return to my Country

When I return to my country, I cannot speak for sure what I can do for my fellow men. But, when I teach voice again I shall play all the voice accompaniment myself. That is all I expect from my piano training.

"Twenty or so years later, when I send my sons here, you'll tell my music work in my country from them and I'll prove to you how I prepare for the younger generations the opportunity and the way to music. I do not want the next generation will to suffer these things unnecessarily.

"Conclusions

There is one thing impressed me most of all, influenced most my later teaching greatly. This is, the humbleness and potence of my teacher who guides me all these times with his ever cheerful spirit and continuous encouragement, tho my work is far from standard. Therefore I always have the spirit to fight on. Such characteristics in a teacher is much greater than a mere musician's, but a real music educator, for whom I have an infinite respect, and from whom I owe any success in my life.

April 15, 1936"

B. For non-music majors.

The classes for non-music majors meet twice a week for the college year. They are announced as classes in piano alone, but, as has been seen, many elements of keyboard harmony are included because they are so essentially a part of the well rounded piano equipment. The work is designed for students without any previous piano experience although some confess previous attempts which have failed.

1. Comparison.

In attempting to compare these classes with common practise elsewhere, the contrast will be even greater than that noted on pages 35-37, for the areas of non-professional students has not had the benefit of conservatory and college attention in very many instances. We must again mention that not all of the "Old" practises are characteristic of all studios, and that many "New" procedures are now in operation by progressive teachers.

old	new
(a) Use of keyboard harmony.	
Seldom taught in the piano lesson.	The elementary aspects are carefully presented as essential to a pianist.
(b) Relation of the various aspects of piano playing to each other.	
Technic and repertory occupy separate parts of the lesson and practise period. Other aspects frequently omitted.	Rote, playing by ear, reading, and and repertory all considered together with close inter-relationships.
(c) Chord drills.	
If used at all, occur formally in conjunction with scales.	Used to function in harmonization of familiar melodies.
(d) Improvisation.	
Rarely used.	Used for keyboard familiarity and confidence.
(e) Melody harmonization.	
Rarely used.	Used for material which interests the students.
(f) Piano Technic.	
Emphasized as a separate activity.	Not presented as a separate duty in elementary work. Technical procedure studied through pieces except where further stress is desired by pupil"s expressed ambition.

old	new
(g) Reading	
Frequently stressed in the first lesson as part of presentation of rudiments of music. Not continued after first few weeks, except insofar as reading is involved in learning occasional new pieces. Some teachers suggest that pupils read independently.	Gradually developed at the beginning. Continually and increasingly stressed as students progress. Specific reading assignments given and checked at lesson.
(h) Rote	
Usually omitted. Some teachers use rote intensively without reaching any good reading.	Made an important basis for reading, memorization, keyboard familiarity, musical understanding.
(i) Playing by ear	
Discouraged as a dangerous and inaccurate habit.	Encouraged as a desirable form of musicianship. Accuracy in harmony as well as melody encouraged.
(j) Memorization	
Definitely required, but no help given.	Definitely encouraged. Memorization procedures discussed, demonstrated and developed.
(k) Size of repertory	
Two to five pieces taught in a year.	Twenty to one hundred pieces in a year, not counting reading practise.
(l) Difficulty of repertory	
Pieces of considerable difficulty assigned.	Generally easier level of material. A few more difficult numbers attempted.
(m) Quality of performance	
Rigid requirement of technical perfection.	Emphasis on ease of performance, good taste, musicianship.

old	new
(n) Public performance	
One or two formal recitals a year. Best players selected.	Frequent informal programs. All players appear. Use of piano in social functions encouraged.

2. Description of typical class

A typical class contains two or three kindergarten teachers, two or three physical education teachers, and three or four other students interested in some phase of teaching. None has any demonstrable ability to play the piano at all. If they have they are refused admission to this level, except that in the second semester new students with some experience are admitted if there is room in the class.

The members of the class are usually very eager, but very self-conscious. After a year's work they have some general familiarity with the keyboard, ability to play by ear, some knowledge of the principal chords, some reading ability, and a repertory of at least twenty easy compositions by master composers.

The material this year included

Perfield - Constructive Music Book
Thompson - Miniature Classics
Prahl - First Piano Book
Laighton - From Long Ago and Far Away
Diller-Quaile - When All the World Was Young

Rote material was drawn from many sources.

3. Case studies

In the group of case studies here presented, as numbers 9 - 14, it is interesting to note that every student has had some previous training but with one exception, none had any recognizable knowledge or ability.

Following this group of cases, nos. 15 - 16 are added to show examples of students who have started in these classes and continued over a period of years.

Case No. 9

Case No. 9 made the following statement in regard to her position on entering the course:

"When I began I knew almost nothing about the subject, having forgotten the little I had learned as a child. For about four years (age 8-12) I took piano lessons. I disliked the teacher intensely and so had little or no interest in the subject. The emphasis was upon the scales, perfect fingering and memorizing the pieces I had learned. Hence I never really learned to read music and had no sense of time or rhythm. There followed several required courses in "Music Appreciation" in High School which included some study of key signatures, the finding of keys, the formation

of chords and a little "ear training". But all this based on no sure foundation was learned only for the moment so that I might pass tests. In the years that passed I almost completely forgot all this superficial knowledge and my reading ability never advanced beyond a few of the simplest notes in the treble only.

"I chose this course as the result of a felt need. Marjoring in Religious Education I expect to do work in churches and with children in Sunday Schools and Bible Schools. I have already found difficulty because of my inability to play the piano. My aim is to acquire the ability to play hymns and simple songs and marches for children and to put bases to simple melodies."

Case No. 9 has read through several books of easy material and acquired a repertory of simple classics. She now feels confident that her work will meet the needs of her position.

Case No. 10

This interesting case of a student who took piano because of necessity and learned to like it may well speak for herself:

"When I was ten or about, I studied piano under a teacher who seemed to delight in hearing all sorts of scales, even when badly played, for her assignments never varied. After four months, piano study became such a bore that even the simple pieces that were beginning to be introduced to enliven the proceedings failed to have their effect, and I dropped the subject, telling myself at the time that I was well out of an awful situation and proceeded to forget all I had been made to learn.

With something akin to horror, I learned that the ability to play the piano was a requisite for a primary teacher. But I was determined to be a teacher and so, with dread, I opened the piano again.

However, either because the necessity was pressing, or because of maturity, or maybe even because the new procedure of teaching and study was different and interesting, the dread quickly passed, and I found myself actually liking the piano and even the practise period.

In seven months under the new system I have finished one reading book - Prahl's Old Tunes for Young Pianists - I have started on another Laighton's - From Long Ago and Far Away". I have played to my own satisfaction 37 tunes in Constructive Music Book edited by Perfield.

My memorized repertoire consists of ten so-called classics including such composers as Shubert, Bach, Beethoven, Haydn and von Weber.

After a few mistakes, I can accompany most simple songs with the appropriate chords and even pick out the melody.

But better than all this visible accomplishment I have learned to like the piano."

Case No. 11

Case No. 11 says of her work:

"I began music lessons about the age of ten but stopped within a year. I tried playing by myself later but was most unsuccessful because I was unable to read or keep the proper rhythm.

"I am taking the course in order to use it for my dance classes. I want the ability to read simple pieces to see whether they might be suitable."

She is now able to read music of moderate difficulty, and has acquired a large repertory of material suitable for her rhythm class.

Case No. 12

Case No. 12 is a college girl who had studied piano for ten months when she was twelve years old. Her family decided that it was wasteful to continue, but she now needs the work for her kindergarten career.

She has gained facility in chord formation, in reading, and has acquired a repertory. At first she was restless in the class lesson, but she has decided that she learns more that way, and has grown to like the class. It will take her another year to acquire enough ability at playing by ear to work with children.

Case No. 13

Case No. 13 is an example of a second semester entrant with some slight playing ability:

"One of the requirements for all kindergarten Primary students in the normal school from which I graduated in nineteen hundred and twenty seven was that each prospective teacher be able to play from memory twelve songs and twelve rhythms suitable to this particular age level. In accordance with the requirement I studied piano for one semester, a period of about twenty weeks. Each week I had an individual lesson with the instructor for a half hour period, the preparation being about six hours of practice during the week. I had had no previous instruction in music up to this time.

During the following years I have been teaching children of kindergarten and Primary ages. For the most part I have had assistants who were able musicians or special teachers to help with the music program and consequently have felt little need to actually play an instrument myself except for my own amusement and there has been little time for practice. However next year I am going into a new situation in the middle west, a private school, where I shall have an opportunity to do critic teaching in a first grade, and feel that some piano facility will be a definite asset, even a necessity. This is the main reason why I am taking this course.

I have enjoyed the work immensely and feel that the biggest thing I have gained from it has been enjoyment, for after teaching all morning and either studying or attending classes for the greater part of the afternoon an hour of practice comes as a period of relaxation and enjoyment. Since children may easily develop an appreciation of musical literature, when

their tastes are trained through listening and responding to folk music, I realize that I can use practically all of the material in one way or another, that I have been working on in this class, which at present consists of the following:

33 pieces from Long Ago and Far Away
41 pieces from When All The World Was Young
5 pieces from Classical Album of Original Piano Pieces
23 pieces from the Constructive Music Book

I feel that I have gained an understanding and appreciation of many musical terms and am slowly being able to incorporate them into my own playing. I have also leanred many interesting facts about the composers that we have mentioned during the class periods and find that I am able to recognize a few of them by their style when I hear their compositions at concerts or at the theater.

Most of all, I think, I enjoy attempting to harmonize to the various melodies that I know or hear the children learning at school. I hope that I shall be able to improve enough along this line to play with reasonable facility any tune a child may be able to sing to me or adjust any rhythms to whatever he may create.

I feel that the group instruction has been invaluable and feel that it should be a required course in our department for those who have had little or no experience at the piano. I find that the group mark has been particularly valuable in helping me to memorize and in keeping up a repertoire, also in developing an appreciation and understanding of music in general."

Case No. 14

Case No. 14 is a member of the faculty of Teachers College. Her piano experience is of particular interest, for although her parents never thought she had any musical talent, she finds upon entering a beginning piano class after a teaching career of thirty years that she has absolute pitch, and considerable ability as a composer. She has written several attractive tunes and is eager to continue. Needless to say she has covered more than the usual amount of reading and repertory.

Case No. 15

Case No. 15 is one of several members of the financial office staff at Teachers College who took advantage of the opportunity to obtain instruction when it was offered so close at hand. She had never had a lesson before, and now after three years of lessons in college classes, she is able to read fluently, and has a repertory including such numbers as the Sea Pieces of MacDowell, and some of the Preludes of Chopin. She has appeared several times in recitals at college.

Case No. 16

Our final case study is a girl who was refused admission to the New College Music Department because of lack of talent and musical background. As she was very anxious to work in music, I encouraged her to begin her piano work without worrying about the selection of a major field. She had had some violin lessons, which resulted in rather unsatisfactory scratchy

performances on that instrument, but she had never attempted the piano.

At first she found reading very difficult, probably because of her discouragement in the field, but she has now become a good reader, and plays a repertory including many of the shorter works of Bach, and easier sonata movements from Schubert and Beethoven. She has appeared frequently in recitals, and has proved herself to be a very dependable performer.

She found a first class violin teacher and has improved her playing on that instrument so that it would not be recognized as the same.

After she had studied the piano for two years, a new chairman of the Music Department was appointed in New College. It was a triumph of perseverance that she was able to appear for another examination before the new administration and was promptly accepted as a music major student.

These class descriptions and individual case studies endeavor to show how the philosophy and aims mentioned earlier are carried out in actual practise. There is room for much further development in the field of adult classes in elementary piano playing. Enough has been done, however, to show that adults can make good progress, that the activity can be pleasurable, that instruction can be conducted in classes, that the piano playing can aid in appreciating other music, and that music majors not specializing in piano can improve their general musicianship through piano study. In a year's time, the absolute beginners can become familiar with the keyboard, play well-known melodies by ear, fit them to simple harmonies, read easy music from the printed page, and play a repertory of easy compositions in a way that will give satisfaction to themselves and to their friends. Students with a musical background can accomplish even more.

Prof. Burrows
Prof. Loudis

PIANO TEACHING MATERIALS

First Year, Senior High and Adult Beginners

A. Harmonization of familiar melodies by ear

I chord only
Familiar bugle calls
Assembly
Mess Call
Reveille
*taps

I and V_7 chords
**Ach, du lieber Augustine
**Boolah, Boolah
**Clementine
**Donna e Mobile theme (8 measures) from Rigoletto
**Go Tell Aunt Rhode
**Hail, Hail, the Gang's all here
**London Bridge
*Merrily we roll along
*Sing a song of six pence

I, IV and V_7 chords
**Brahms Lullaby
*Coming through the Rye
**Du Liegst Mir
*Gaily the Troubador
*Good-bye, my Lover, Good-bye
*Juanita
*Old Black Joe
*Old Folks at Home
*Silent Night
*Steal Away
*Sweet Potatoes
*The Bull Dog on the Bank

By adding the II chord to the three fundamental harmonies we have many others, including
*Awake my soul
*Battle Hymn of the Republic
*Yankee Doodle

With the three principle chords and the VI chord, we have, among others
*Auld Lange Syne
*Nearer My God to Thee

By adding the II_7 with a sharp, better learned as the dominant of the dominant, we include:
*Dixie
**Home on the Range
*My Bonnie

These and other materials for playing by ear may be found in
*Dykema, Earhart, Dann and McConathy: - Twice 55 Plus Community Songs, The New Brown Book, Boston, C.C. Birchard, 1929
**Ahearn, Blake, Burrows, Adult Explorer at the Piano, Willis. Dykema and others, The New Green Book, Twice 55 Community Songs, Boston, C.C.Birchard, 1930
Beattie and others, The Grey Book of Favorite Songs, Chicago
Hall and McCreary, 1924

Clark, The Everybody Song Book
Pacell - Pioneer Music Corp, 1932, N. Y.

Books

Ahearn-Blake-Burrows - The Adult Explorer at the Piano - Willis
Bach-Schwab - First Pieces (simplified)
Blake - Chord Playing at the Piano - Willis
Blake - Tales and Tunes for Grand Opera - Willis
Bostelman - Second Book for the Piano
Burhan - Eighty Original Themes for Piano
Decebee - Op.57
Diller - Keyboard Music Study - Schirmer
Fehre - Op.18 - Thirty-five easy piano pieces. Published in Russia obtainable through Affiliated Music Corp., N. Y. (reading)
Gest - Through all the keys with the Great Masters - Boston Music Company
Hepner and Wolfe - Great Songs Made Simple - Schirmer
Kasschan - Melody Reading - Schroeder and Gunther (reading)
Laighton - From Long Ago and Far Away (reading)
Lang - A Crystal Stream of Folk Lore - Boston (reading)
Laurence - Happy Moments from the Music of Bach, Handel, Haydn, Mozart, Schubert, Mendelssohn, Brahms, English Publication, Fischer, American Agents
Look and Play - Everybody's Look and Play Book - Weaver Piano Co.
Miessner - Master Melodies - Miessner Institute
The Melody Way to Play the Piano, original edition.
Oxford Piano Course - Beginners Book for Older Pupils (reading)
Perfield - Constructive Music Book - Perfield 103 East 86th Street, N. Y.
Prahl - A First Piano Book, Sixty Folk Tunes - Fischer (reading)
Rickaby - Familiar Melodies for Piano - Hatch
Smith - One hundred Two-Part Cannons
Takas - Philippine Island Miniatures - Schirmer
Thompson-Willis - Keyboard attacks from Great Masters
Tomlinson - Six Patriotic Songs
Treasure Chest Books - Cowboy Songs (reading) - Treasure Chest Publ. Inc.
Children's Songs (reading)
Williams - First Book for Adult Beginners - Boston Music Co.

Sheet Music

Blake - Indian Serenade - Willis
Brahms-Barter - Lullaby - Schroeder and Gunther
Delune - Cinq Morceaux Faciles Pour Piano (2 Gracieusement) Edition Max Eschig
Diller - Airs and Dances of the 18th Century (3. Dance)
In the Days of Old (Ten Folk Tunes) (4. The Judges Dance)
Hanson - Dance of the Warriors - Fischer
Haubiel - Dances of Dorian Youths - Composers Press
Kennedy-Fraser - Lowland Scots Reel - Oxford Press
Krozman - Opus 135, No.6, Paquita
Masters-Haake - Chapel Bells - Fischer
Repper - Jo and de Banjo - Broshear - Boston
Rolseth - Spooky Night-mare - Schirmer
Rosbach - From 'Way Down South - Schirmer
Rovenger - Chant Hebrew - Schroeder and Gunther
Turk - Auerbach - Gottlob - Adolph Nazel, Hannover

Teaching Piano in Classes

Reading List

Dr. Burrows

Call Number	Author	Title
786.3 A17	Air, Kathleen	Ten Ideal Piano Class Lessons
	Air, Kathleen	Group Music Instruction
786.3 M974	Bauer and Others	Piano Classes and the Private Teacher
2nd fl.Ref. Rm.Vertical file under Music	Bauer	The Why of Class Instruction
2nd Floor	Burrows, Raymond	The Organization and presentation of elementary piano instruction to meet the needs of students in Teachers College
f 786.3 B94	Burrows, Raymond	More Piano Lessons in the School.
	Burrows, Raymond	Can High Standards be attained in a Piano class?
780.7 Ea7	#Earhart, Boyd and McNair	The Young Student's Piano Course (Ditson) Teachers Manual
780.7 G364	#Gidding, T. P. and Gilman	Public School Class Piano Reader Teachers Manual
786.3 K84	Kotzschmar, H.	Half Hour Lessons in Music
	Kilpatrick, W. H.	A Reconstructed Theory of the Educative Process
375.3 M9-NaB 1926 5th Fl.	#Maddy and Others	Piano Classes in the School Pub. National Bureau for the Advancement of Music.
786.3 M97	Maddy and Others	Guide for Conducting Piano Classes
786.3 M382	#Mason, E. H. and Burrows	Answers to Criticisms of Class Piano Instruction
786.3 M47	Miessner, Otto	Melody Way to Play the Piano Teachers Manual
786.3 N21	National Bureau for Advancement of Music	The National Survey of Piano Classes in Operation and Supplement
780.7 N46	Newman, Elizabeth	How To Teach Music to Children
786.3 Sch2 Vol. 1	#Schelling, E. and Others	Oxford Piano Course - First Teachers Manual
786.3 Sch2 Vol. 2	#Schelling, E. and Others	Oxford Piano Course - Second Teachers Manual

786.3 T374	Thompson, J. and Others	Teaching Piano in Classes (Presser)
	Music Supervisors Nat'l.Conf. 1933	Class Piano Problems by Burrows and others, Pages 161-167, also 153-160
780.6 M97	*Music Teachers Nat'l. Assoc.	Class Instruction in Applied Music (Reprint 1933)
780.6 M97	*Music Teachers Nat'l.	Group Instruction in Music for Adults (Reprint 1934)

Teaching Piano Reading List Dr. Burrows

CALL NUMBER	AUTHOR	TITLE
786.3 Am 9	Amey, Ellen	Conscious Control in Piano Study
784 L56	Bird and Others	To Teachers of Music
786.7 B65	Bosworth	Ideas for Young Piano Teachers
786.3 B74	Bree, Malwine	The Groundwork of the Leschetizky Method
786.1 B74 Vol. 2	Breithaupt, R.M.	Natural Piano Technic School of Weight Touch
786.3 B81	Brower, H.	What to Play, What to Teach
786.3 B812	Brower, Harriette	Art of the Pianist
780.7 B81	Brower, H.	How a Dependable Piano Technic was Won
786.3 B813	Brower, Harriette	Piano Mastery, Two Volumes
786.3 B816	Brower, H.	Self Help in Piano Study
786.3 B815	Brower, Harriette	Modern Masters of the Keyboard
786.1 B67	Bowman, E.M.	Master Lessons in Piano Playing
786.3 B88	Buonamici, C.	Practical Points on Piano Playing
Second Fl.	Burrows, R.	The Organization and Presentation of Elementary Piano Instruction to Meet the Needs of Students in New College and Teachers College
786.3 C15	Campbell, Le Roy B.	The True Function of Relaxation in Piano Playing
	Carre	Psychology of Piano Teaching
786.3 C38	Chase, Mary Wood	Natural Laws of Piano Technic
786 C78	Cooke, J.F.	Great Pianists on Piano Playing
786.4 C91	Cortot, A.	French Piano Music
Fifth Fl. V.786 C991	Czerny, Charles	Letters to a Young Lady on Art of Pianoforte
780.9 D69	Dolmetsch, A.	Interpretation of Music of 17th and 18th Century
780.7 Ea7	Earhart, Boyd and McNair	The Young Students Piano Course Teachers Manual (Ditson)
Periodical	Education	Vol. 56, No. 9, pp. 547-552, article by Burrows on Piano Class

CALL NUMBER	AUTHOR	TITLE
F786.4 D89	Dumesnil, Maurice	How to Play and Teach Debussy
786.3 F45	#Fielden, Thomas	The Science of Piano-forte Technic
786.1 F74	Foote, Arthur	Some Practical Things in Piano Playing
786.3 L53	Leimer, Karl, & Gieseking, Walter	Shortest Road to Pianistic Perfection (Presser)
786.3 G92	Grundy, Enid	The Happy Pianist
781.67 H18	Hamilton, C.	Ornaments in Classical and Modern Music
780.7 H18	Hamilton, Clarence	Touch and Expression in Piano Playing
786.1 H18	#Hamilton, Clarence	Piano Teaching
785 H18	Hamilton, Clarence	Piano Music, Its Composers and Characteristics
786.3 H17	Hambourg, Mark	How to Play the Piano (Presser)
786.3 H78	Horrocks, Cyril R.H.	The Student's Guide to the Art of Teaching the Pianoforte (Reeves, London)
786 H 67	Hofmann, Josef	Piano Playing with Piano Questions Answered
786.3 J65	Johnstone, J. Alfred	The Art of Teaching Pianoforte Playing
786.1 J69	Jonas, Alberto	Piano Script Book: An Aid to Teachers and Students
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